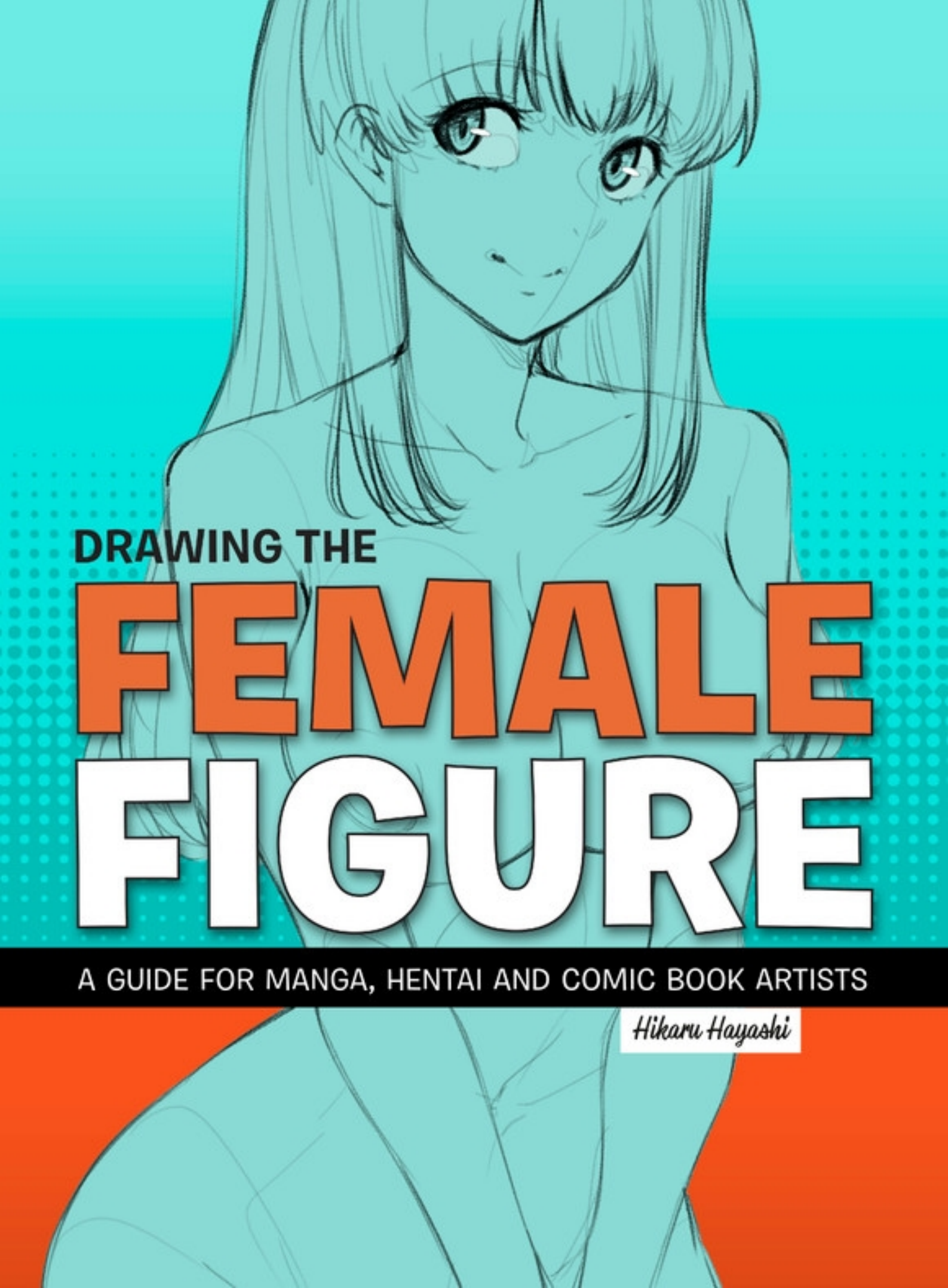




DRAWING THE

FEMALE FIGURE

A GUIDE FOR MANGA, HENTAI AND COMIC BOOK ARTISTS

Hikaru Hayashi

女の子のカラダの描き方

キャラ骨と肉感をつかんで

セクシーな女の子を描く

林晃 (Go office)



Introduction

The bodies of females are covered with soft flesh, so it's important to focus on emphasizing their curves when drawing them. But the softness can only be truly brought out when put in contrast with the hard bony elements from places like the clavicle and joints, creating a sense of presence and charm in their characters.

The elements necessary to bring out the texture of a woman's flesh:

1 - Creating the outline of their body. Essentially the top and bottom undulations of the flesh. ...Mainly provided through the use of curved lines.

2 - Detailing areas such as the clavicle and joints. ...Mainly provided through the use of straight lines.



A GIRL'S BODY
IS MADE OF
BONES AND
FLESH. ♥

IF YOU ONLY
DRAW THE FLESH,
IT'LL END UP
LOOKING HARD.

THESE
ARE MY
BONES!

Character Skeleton -
A model based on a human's
skeleton for the sake of
understanding elements such
as articulation, hardness, and
posture.

An Example of not Drawing the Bones -

Here's what it'd look like
without the representation
of the clavicle, elbow joints,
or knee joints. The outline is
one of a "girl's body," but
overall, it leaves an impression
of something made out of
plastic or vinyl, straying far
from the soft texture of skin.

X-Ray View

Clavicle

Elbow Joint

Knee Joint

MAKE SURE YOU
KEEP IN MIND THE
BONE PLACEMENTS
AS YOU DRAW!

The Bones and Skin During the Drawing Process



The outline: It involves the general
idea of the pose you want. It mainly
focuses on the posture that would be
taken, resulting in more of a
silhouette of the entire body. It's not
uncommon for the spine or shoulders
to be roughly drawn at this stage.



The rough sketch: It involves
drawing things like the
general hairstyle or pose
over the outline. You can
think of it as quite literally
"fleshing out" the outline.

» This doesn't have to be a strict guideline to follow. Depending on how familiar you are
with what you're drawing, you can take on whatever process you want, whether it be
moving to a rough sketch from an outline, starting straight off with the rough sketch,
or drawing in the expressions as you do the sketching.

Table of Contents

Introduction ... 2
The Purpose of This
Book ... 6

Chapter 1 - Understanding the Bones and Muscles of a Character ... 7

The Bones and Muscle Seen on a Character	8
A Look at the Bones and Muscle of the	
Whole Body	10
Front	10
Side	12
Back	14
Angles That Bring Out Dimensionality	16
45° Angle Front	16
45° Angle Back	18
Standard Body Part Lengths and Body Height	
in "Heads"	20
Body Part Lengths	20
Body Height in Heads	21

Chapter 2 - How to Keep the Skeletal Structure of a Character in Mind ... 23

Bones and Muscle	24
The Representation of Bones over the	
Whole Body	24
The Important Bones of the Upper Body	26
Drawing the Head and Shoulders	28
The Head and How it Connects to the Body	28
Neck Muscles and Clavicle	32
The Skeletal Structure of the Head	
and Shoulders	34
Head Presentation	38
Drawing the Lower Jaw	40
Drawing the Arms and Hands	42
Prominent Features of the Arms	42
How the Arm Connects	43
Drawing the Elbows	49
Drawing Hands	54
Drawing Legs	56
The Important Features of the Leg Lines	56
Bones and Muscle	57
Representing the Legs' Bones and Texture	58
Bone Structure and Leg Lines	64
Drawing Ankles and Feet	70
Defining Characteristics of Feet	70
Drawing Feet and Ankles in Various Poses	71



Chapter 3 - Body Texture Is the Key to Bringing Out the Softness in a Female Character's Body ... 73

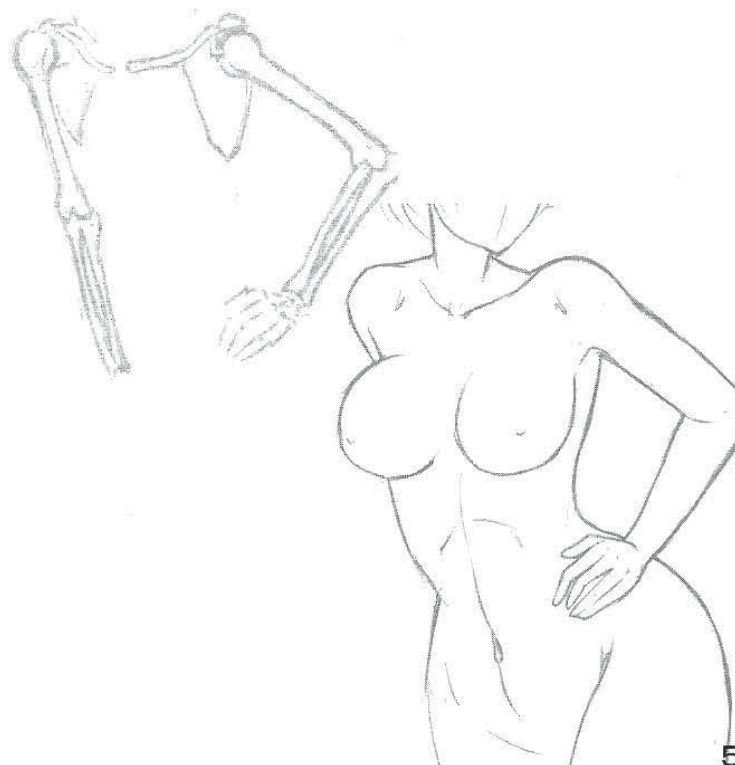
Texture and Curves	74
Texture and Roundness Representation	74
Drawing Breasts	76
Typical Representations of Breasts	76
Breast Features	78
Nipples and Areolas	82
Breast Representation	86
Drawing Bras	90
Drawing the Body	94
Stomach Representation	94
Various Body Types	96
Drawing Where the Legs Connect and the Region Between the Legs	98
Features Around the Base	98
Drawing Where the Legs Connect From an Upwards Angle	100
Drawing Where the Legs Connect in Action Poses	104
Drawing the Butt	108
Standing Pose	108
Sitting Poses	111

Chapter 4 - Let's Master Bone Depiction and Flesh Texture ... 115

Key Points of Drawings With Movement	116
Drawing Poses With Movement	116
Facing Front	118
Facing Diagonally	120
Facing to the Side	123
Back Side	124
Sitting Pose	130
Drawing Different Kinds of Characters	134
Full Body Pose	134
Knee Shot Pose	136

Chapter 5 - Drawing Faces Skull - Face Parts - Hair - Mouth Structure - Design ... 141

Differences Between Realistic and Stylistic Faces	142
Let's Draw Some Character Faces	144
Take a Look at Some Examples	144
The Purpose of the Cross Mark	146
Drawing Various Angles	148
Facial Features	154
Basic Facial Features and Their Names	154
Mouth and Jaw Structure	156
Drawing Hair	160
The Relationship Between the Head and the Hair	160
Drawing Hairstyles	163
Let's Draw a Variety of Different Faces	168
Drawings That Focus on Eyes and Hair	168
Drawing Characters With Their Personalities in Mind	170
Paying Attention to Balance	172



The Purpose of this Book

Girl characters usually do not have realistic proportions. Whether it comes to the face, hairstyle, body shape, or limb lengths, the character's features are usually presented in a somewhat deformed or shortened manner. Starting with the skeletal structure of a character as the foundation, this book aims to explain important points to keep in mind when drawing a character while using a special "character skeleton" I designed specifically for this purpose.

Chapter 1 will go over the skeleton that serves as the framework for a character's body, as well as the muscle that covers it.

Chapter 2 will go over the bones most often represented in a character (clavicle and limb joints), while Chapter 3 will go over what kind of shapes the breasts and butt should take on.

Chapter 4 will go over mid-action poses and differentiating between characters, as well as explaining how to keep in mind bone and muscle structure when drawing a character, while Chapter 5 will go over what could be considered the most individualistic element of drawing a character: the face.

When drawing a character, you typically won't be drawing something that would be considered a finished product right away. You'll proceed with an image in mind, but you'll only reach that image through trial and error as you decide where to align all the pieces. To be honest, the work of a character designer often involves a lot of fumbling around.

By studying bone and muscle structure and overall body part placement balance, you'll be able to reduce the amount of fumbling you do and ultimately get closer to creating something of high quality. While it's true that blindly drawing whatever you want wherever you want can lead to discovering fresh and creative designs, it can also result in manifesting doubt or confusion towards the identity of your own work. By drawing your lines without doubt, even if they may have started out temporarily as a mistake, you'll be able to grant a sense of confidence to your work.

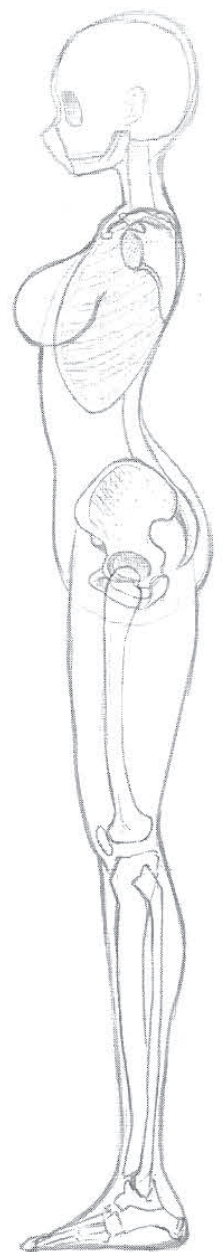
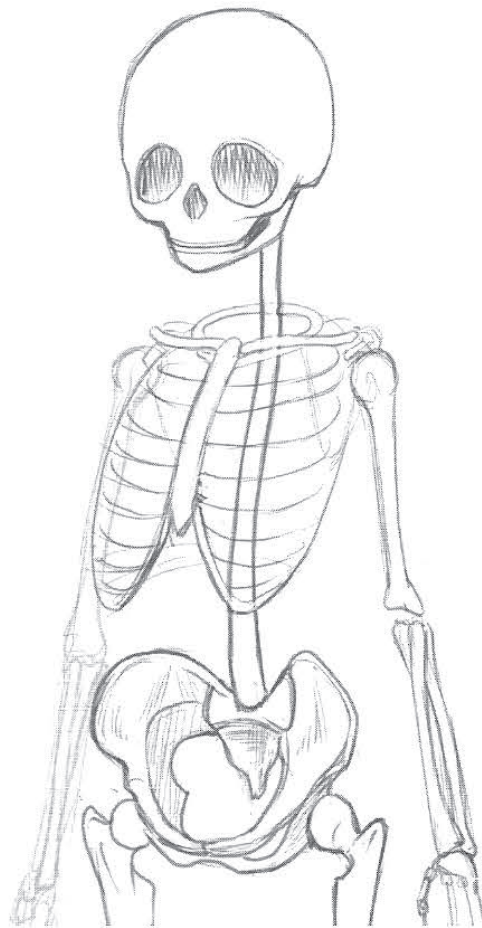
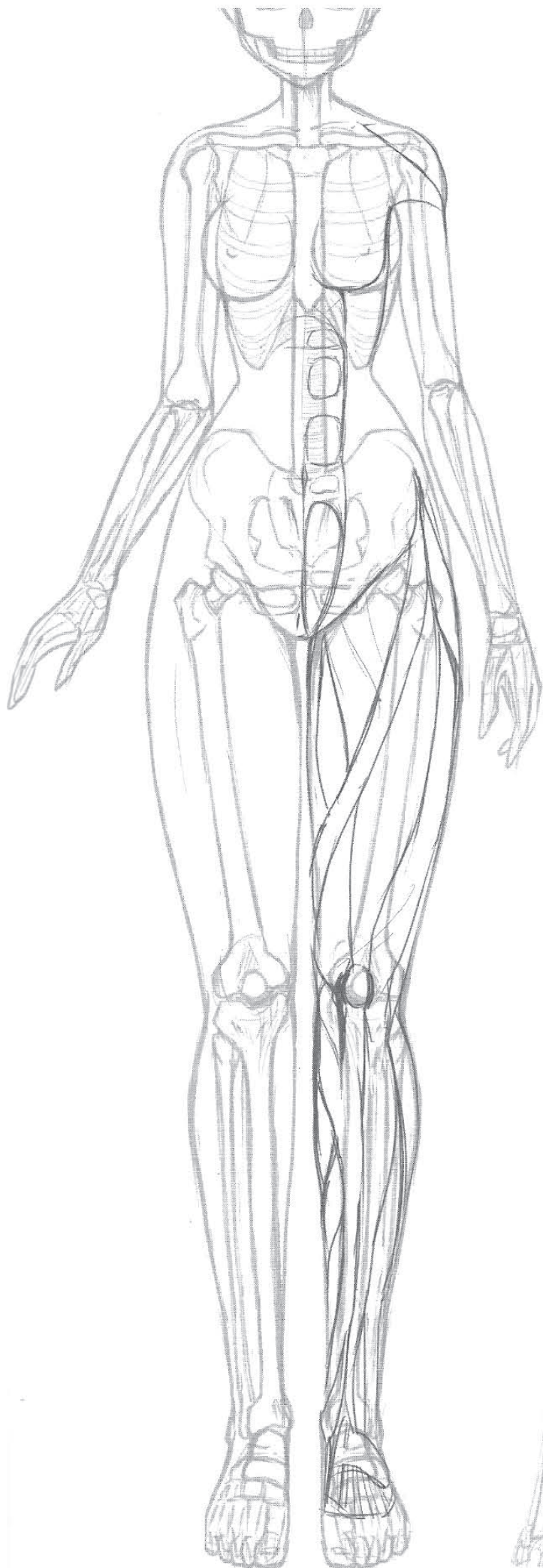
I hope that the contents of this book will become part of the flesh and blood of your future work.

-Go Office Hayashi Akira

**The designs of the character-based skeletons introduced in this book are based on scientific skeletal diagrams, but they are ultimately designed in a way to help other designers understand certain bone structures and dimensionality when drawing characters. They differ from real-life skeletons, and are by no means meant to serve as a representation of them.*

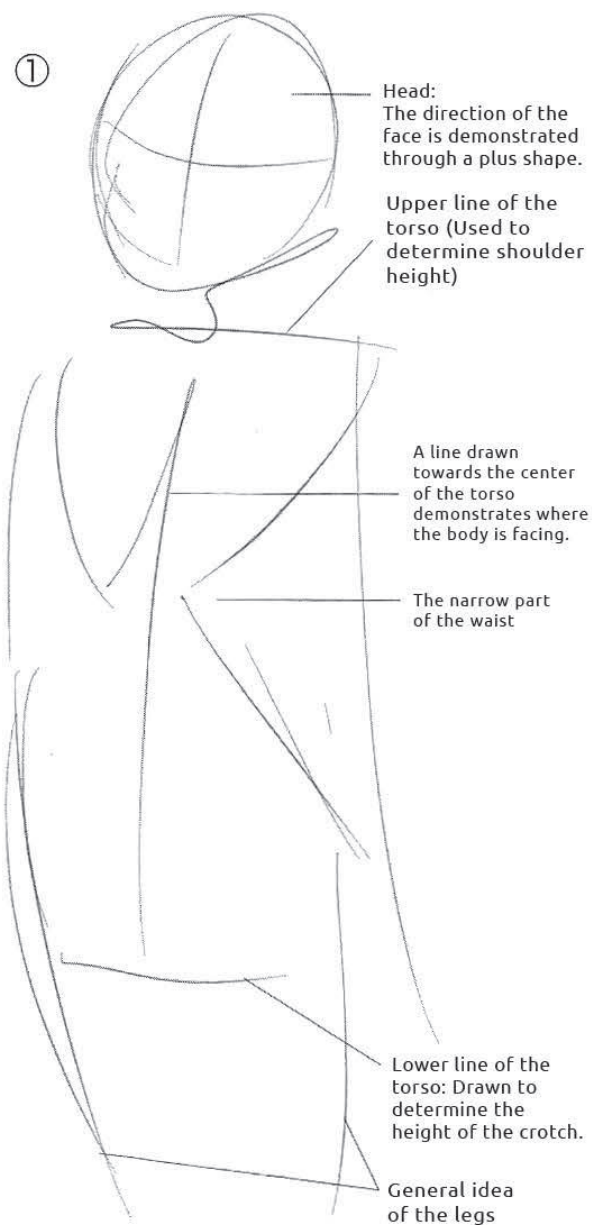
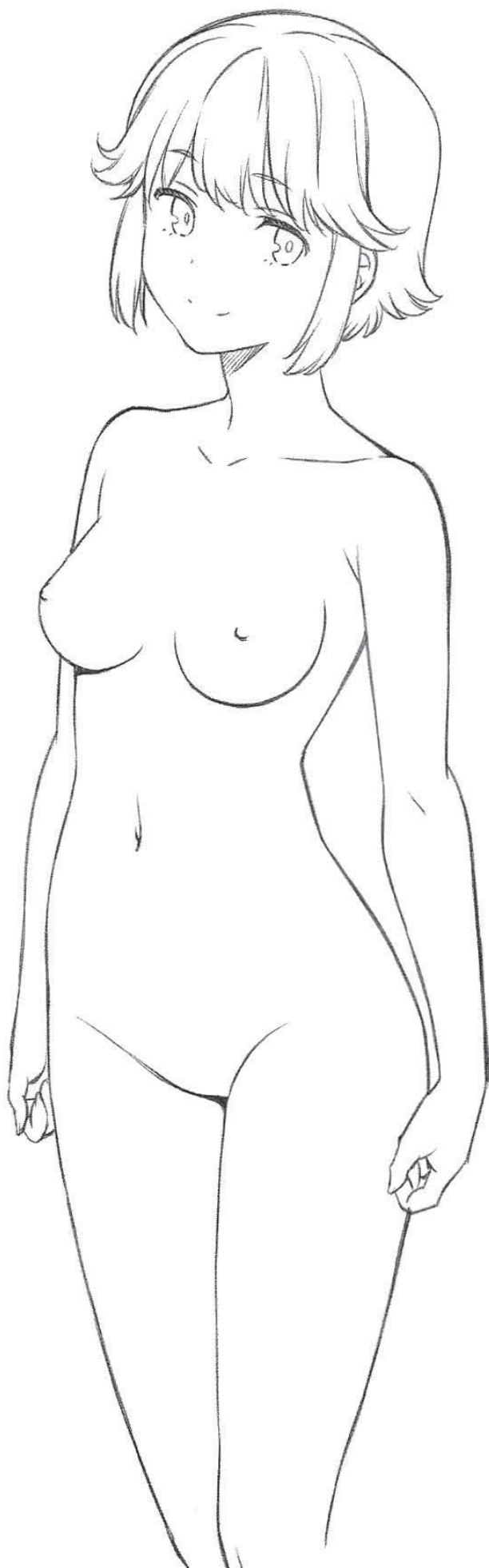
Chapter 1

Understanding the Bones and Muscles of a Character



The Bones and Muscles Seen on a Character

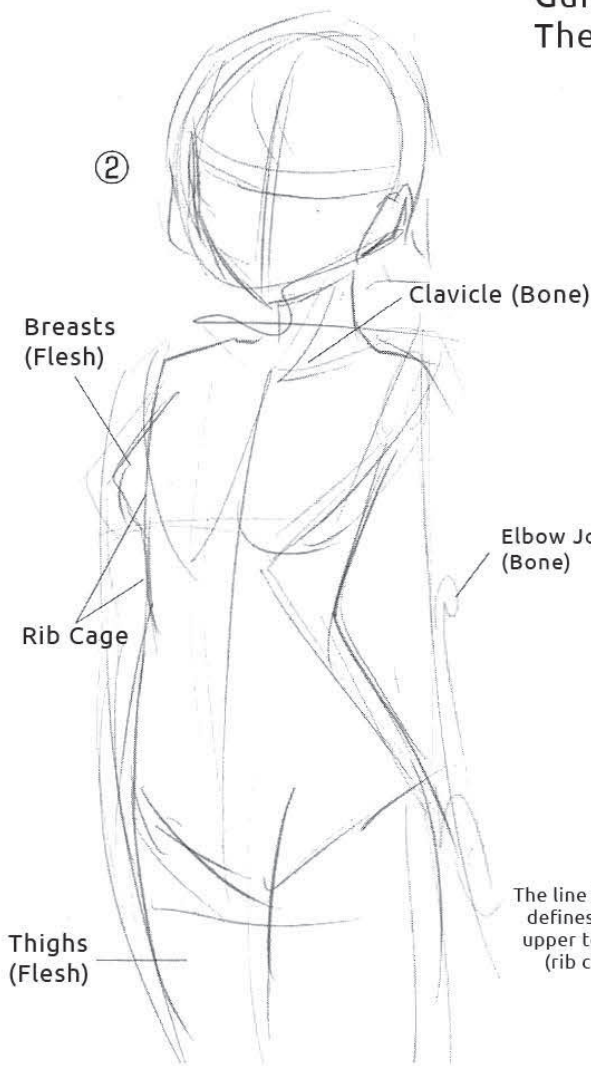
The final version of the image (the idea you had in mind) often starts off with a collection of very simple lines. Outlines and rough sketches are very simple drawings, but when drawn by an experienced artist, they often contain consciousness towards bone and body part placement.



The state of a drawing in its outline stage

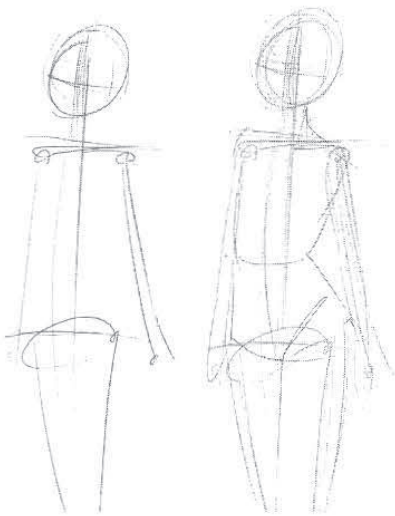
This is an example of first drawing the silhouette via an outline. It involves getting a general feel of the posture, arm and leg shape, and face direction of the final product.

Guidance Lines - The Purpose of the Outlines and How to Use Them



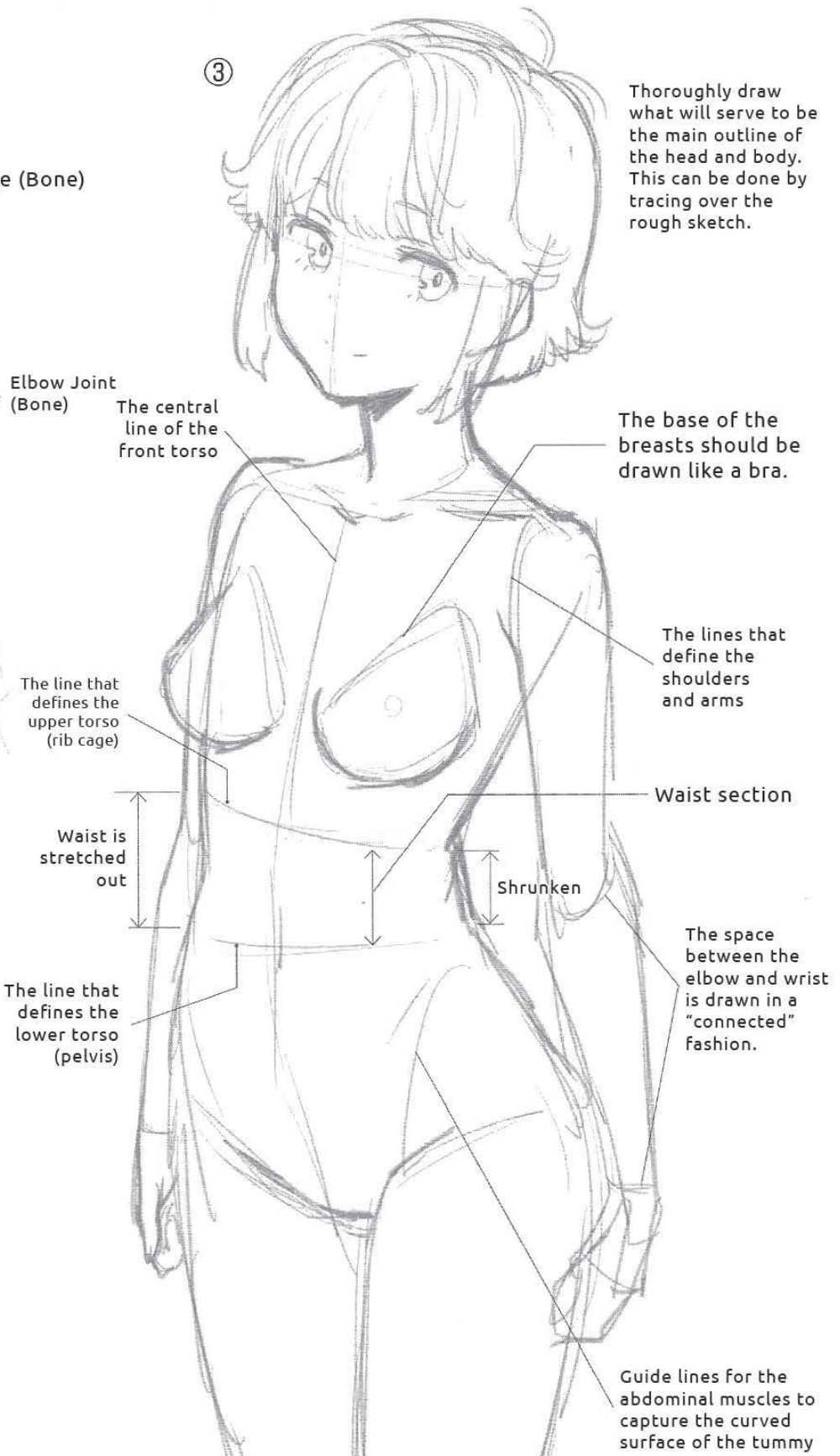
Rough Sketch

The drawing progresses through the rough sketch. The body's image is more fleshed out at this point. The general silhouette of the hairstyle is drawn in.



☆Reference ☆

Here is an example of drawing the outline based on a skeleton. The head, central line, shoulders, and limbs are drawn using rods. You'd flesh it out in the same way, but since it can end up looking pretty plain, it's not recommended for beginners. This method is recommended to those experienced with drawing while using things like photos as reference.



Thoroughly draw what will serve to be the main outline of the head and body. This can be done by tracing over the rough sketch.

The base of the breasts should be drawn like a bra.

The lines that define the shoulders and arms

Waist section

Shrunken

The space between the elbow and wrist is drawn in a "connected" fashion.

Guide lines for the abdominal muscles to capture the curved surface of the tummy

Guidance Lines

- Lines that serve to help guide the correct placement of body parts.

Sketch Lines

- Lines that serve to help shape the body parts.

Main Outlines

- The lines that will carry over to the final product. These are lines that are drawn with definitive purpose, typically drawn thicker and in a more pronounced fashion.

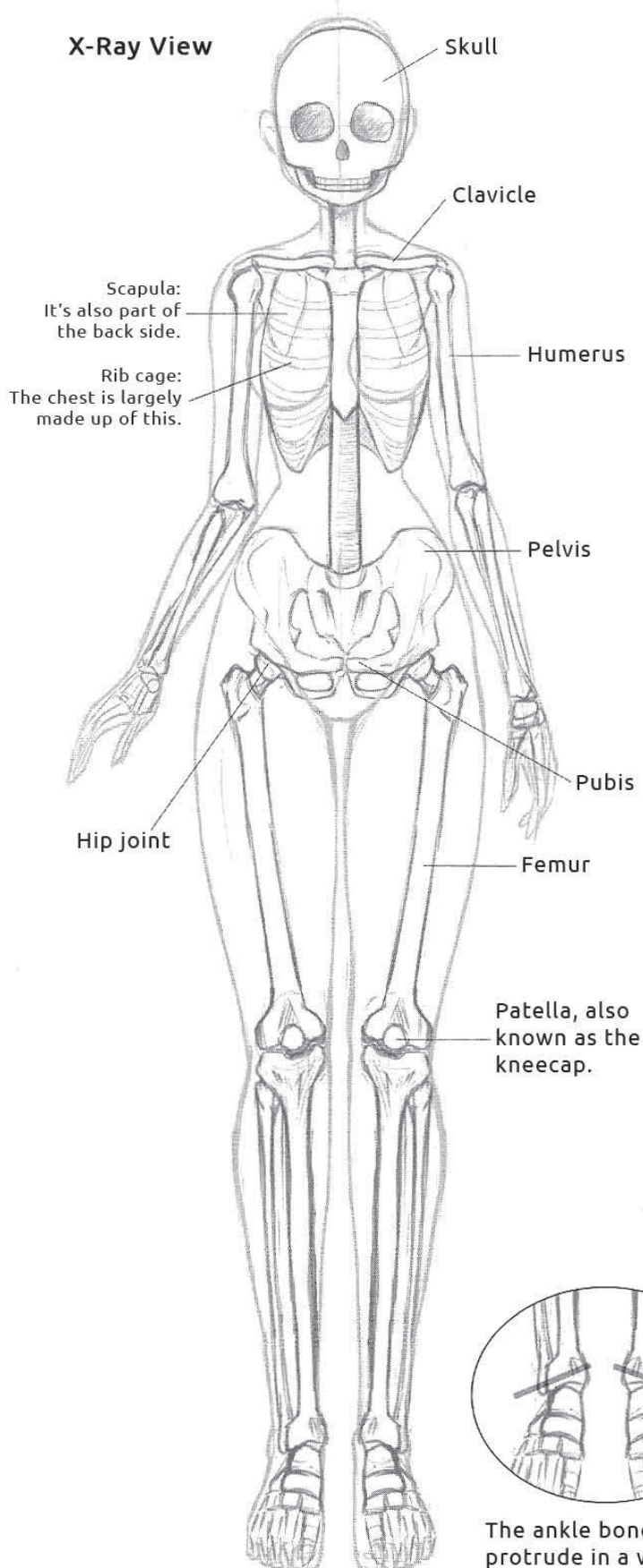
Bones and Muscle of the Whole Body

Front

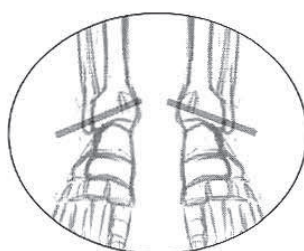
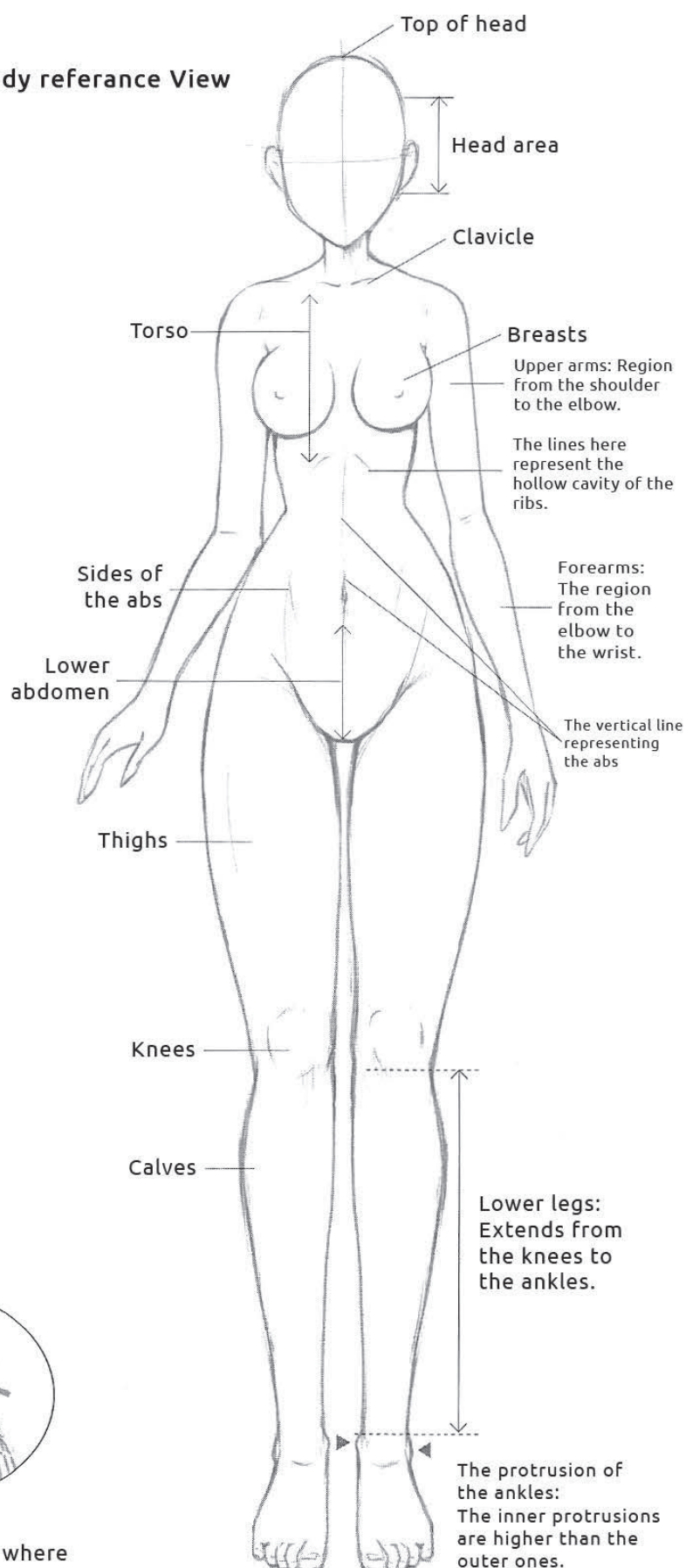
Let's take a look at the shapes and names of the more important areas of a character's bone and muscle.

The bones emphasized on the body's surface would be the clavicle, knee, and ankles. The flesh most emphasized would be the breasts and stomach.

X-Ray View

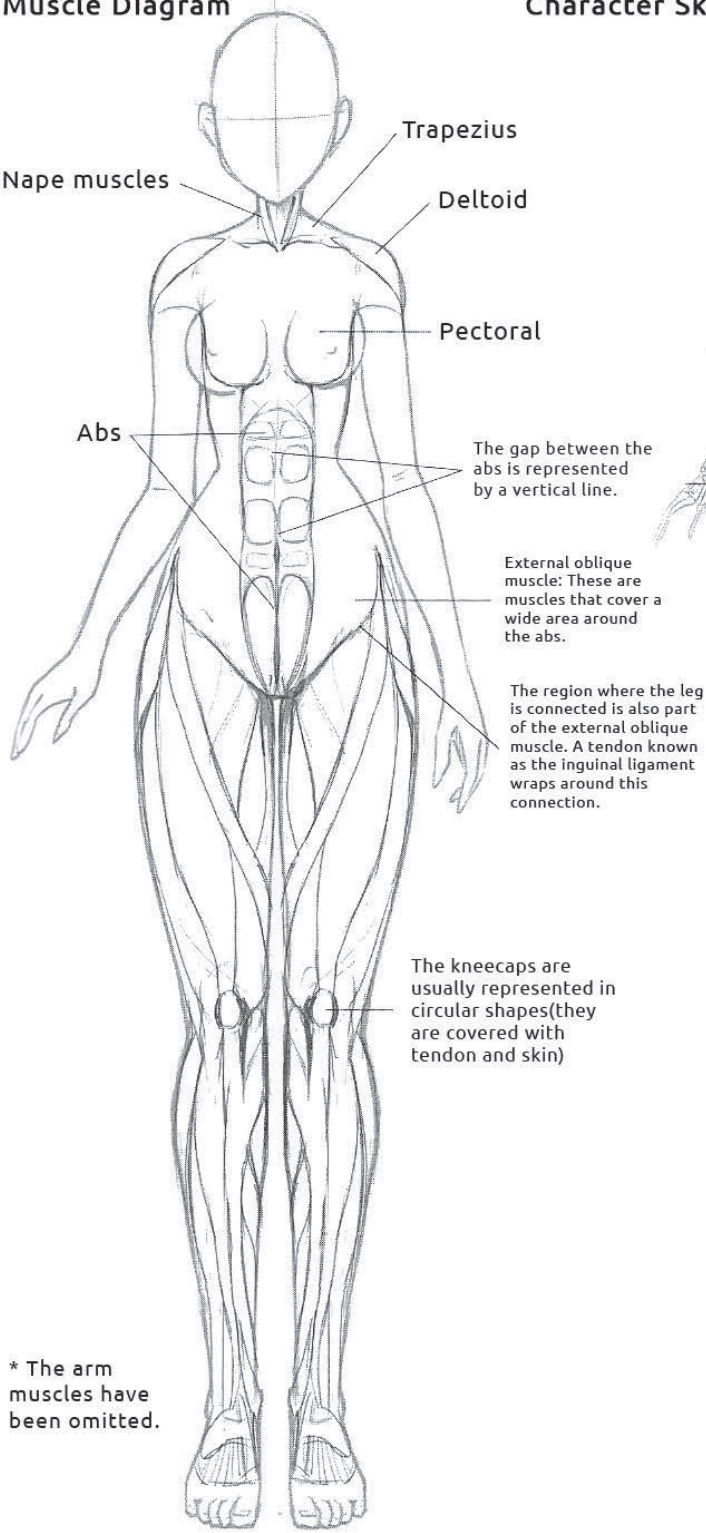


Body reference View

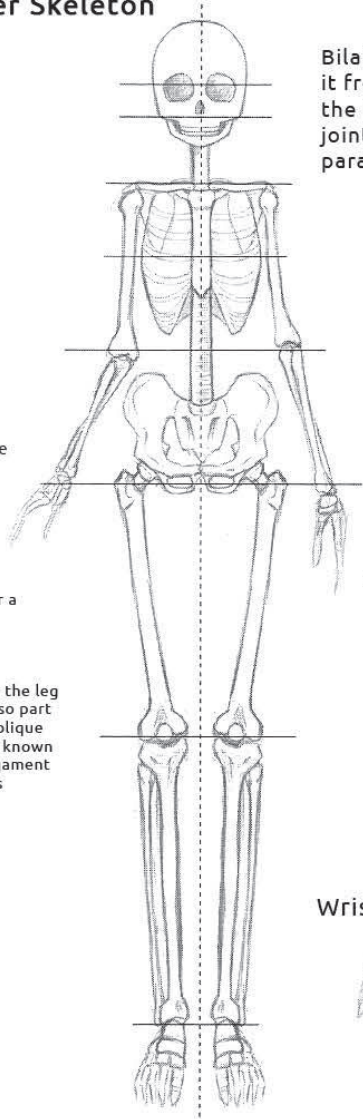


The ankle bones protrude in a way where the inner side is higher than the outer side.

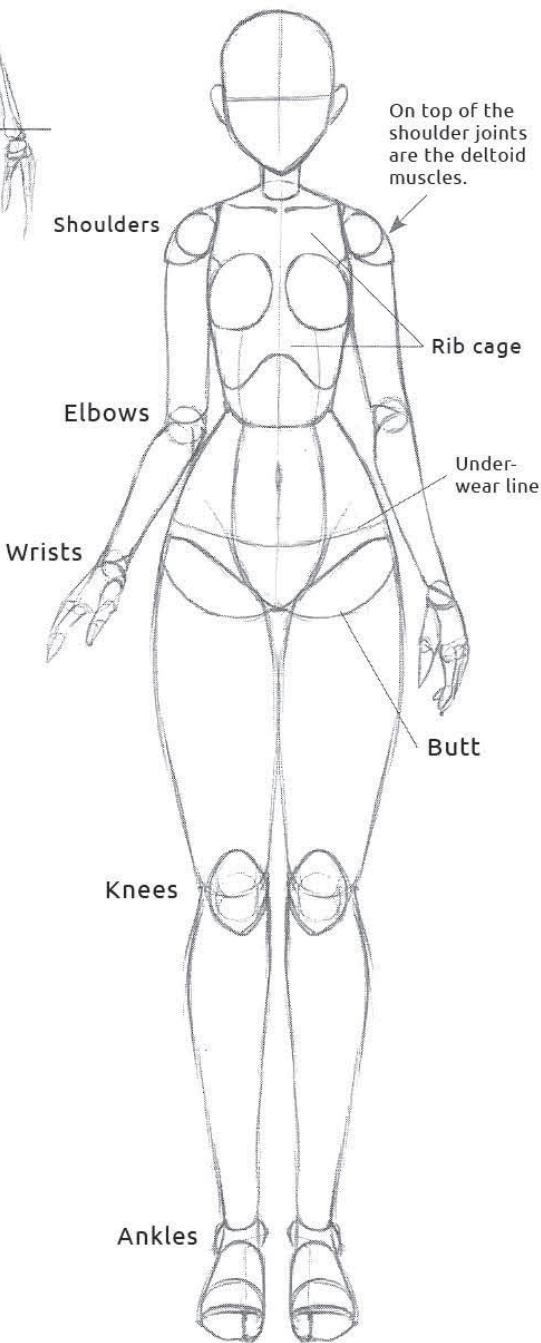
Muscle Diagram



Character Skeleton



Bilaterally symmetric: When looking at it from the front, the lines connecting the left/right shoulders, elbows, hip joints, knees, ankles and such are all in parallel with each other.

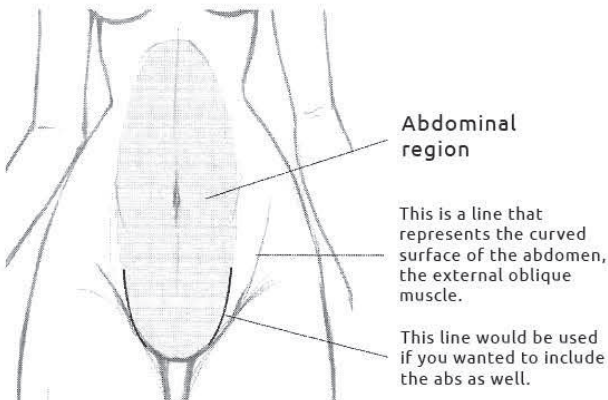


Form Model

A simplified representation of the body separated into parts based on points of articulation abdominal regions.



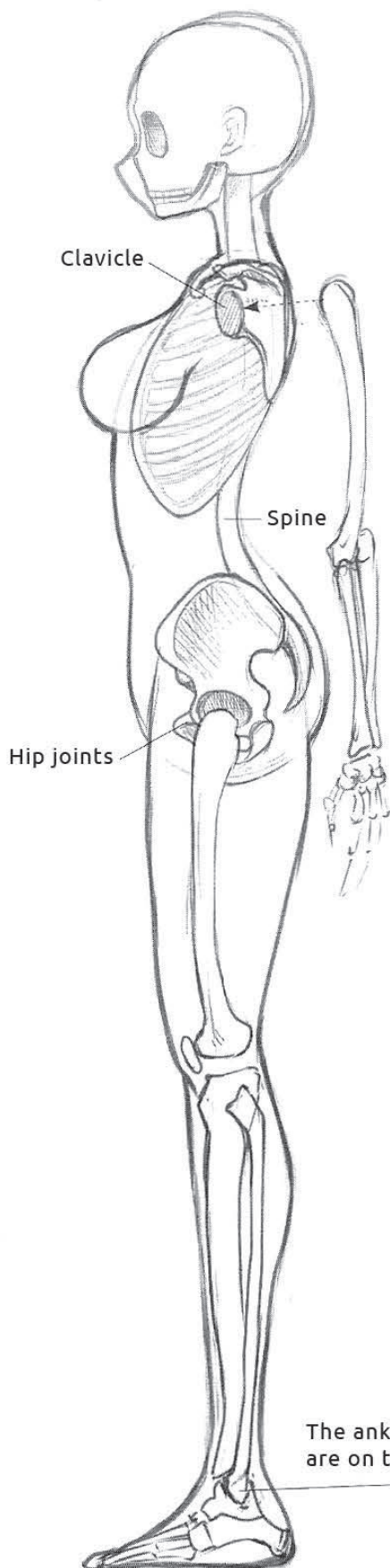
An outline of a standing pose: The points of articulation are represented through circles or sharp lines.



Side

The bones emphasized on the body's surface would be the clavicle, scapula, elbows, and knees.
The flesh most emphasized would be the breasts, stomach, and butt.

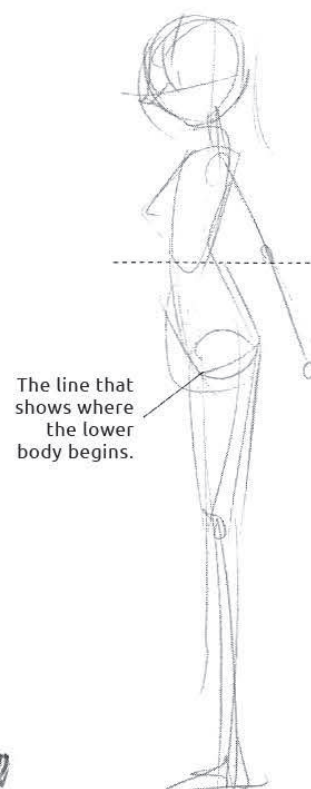
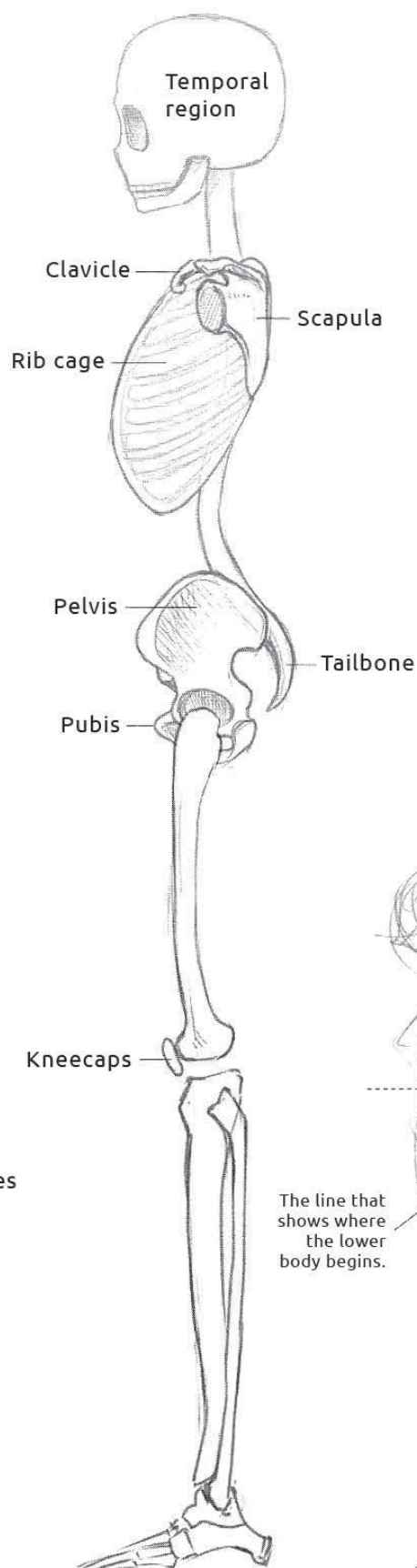
X-Ray View



Body Diagram



Character Skeleton



An outline:
The body is
composed
of blocks.

Muscle Diagram

A Representation of the Muscles Lying On Top of the Bones



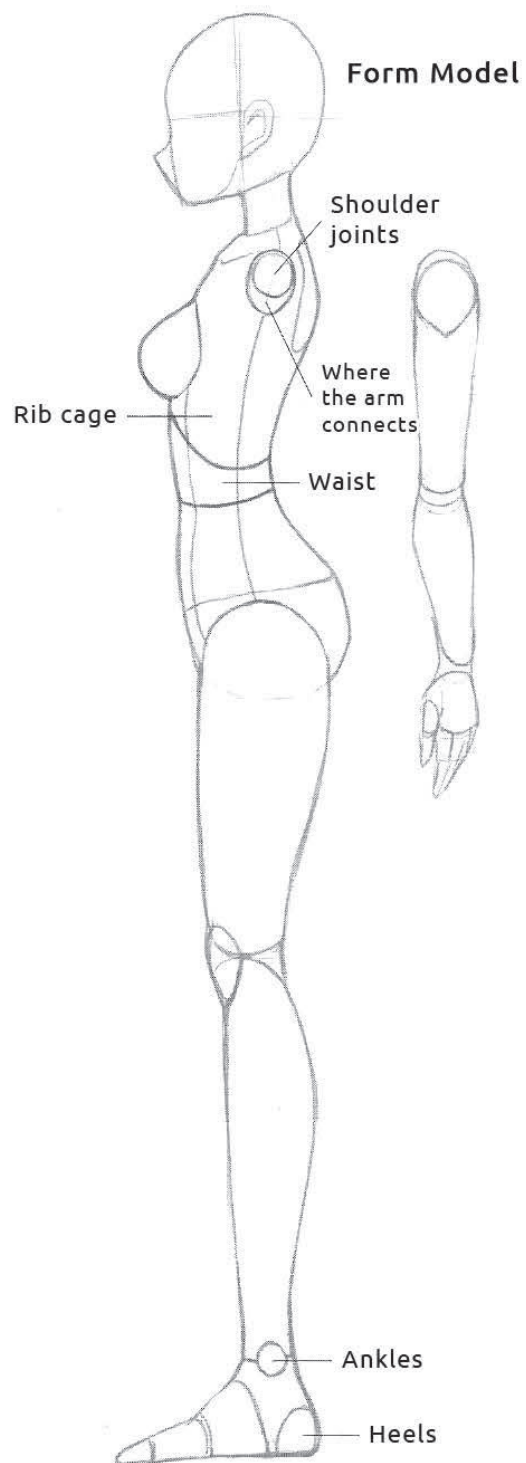
The breasts rest on top of the pectoralis major.



The deltoid muscles: They lie on top of the neck and back region.



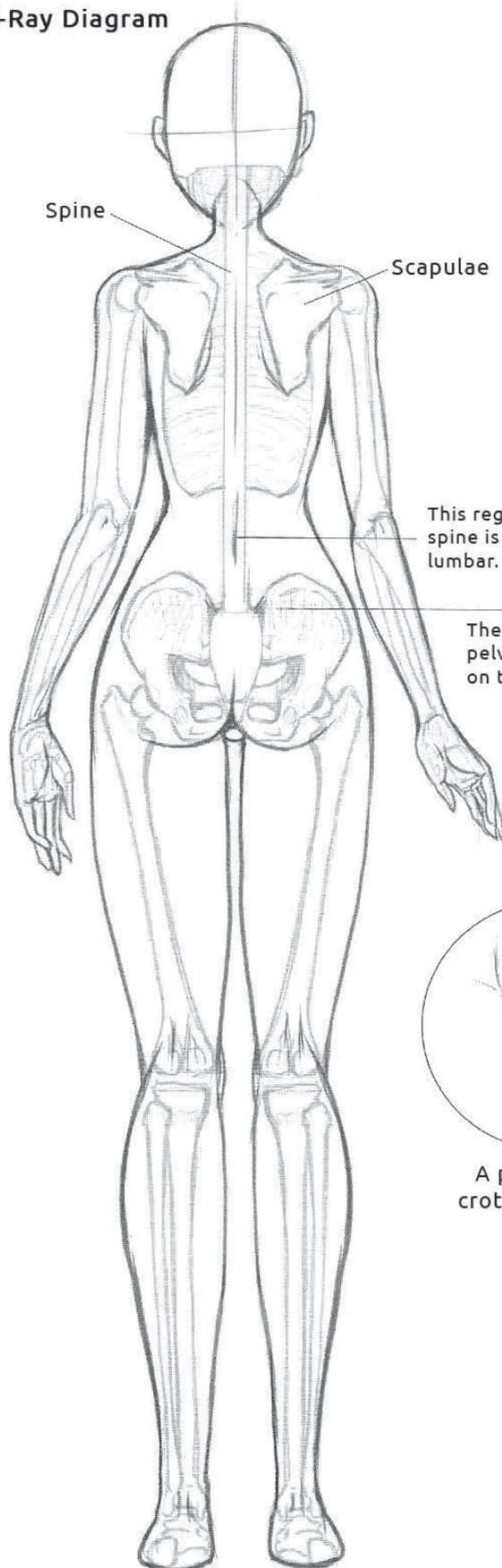
The deltoid muscles make smooth lines between the shoulders and the neck.



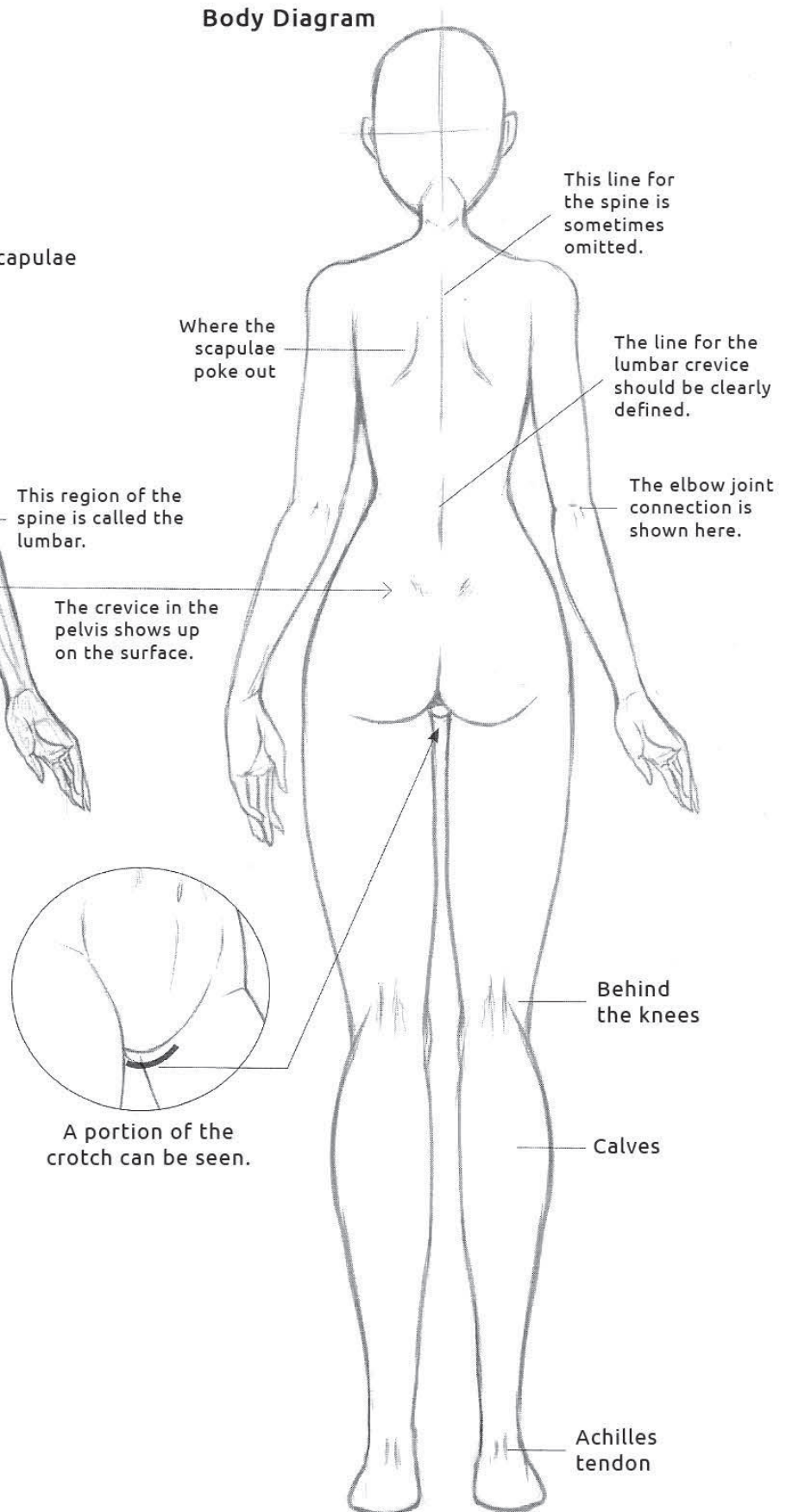
Back

The bones emphasized on the body's surface would be the scapulae, elbows, and pelvis. The flesh most emphasized would be the butt and calves.

X-Ray Diagram



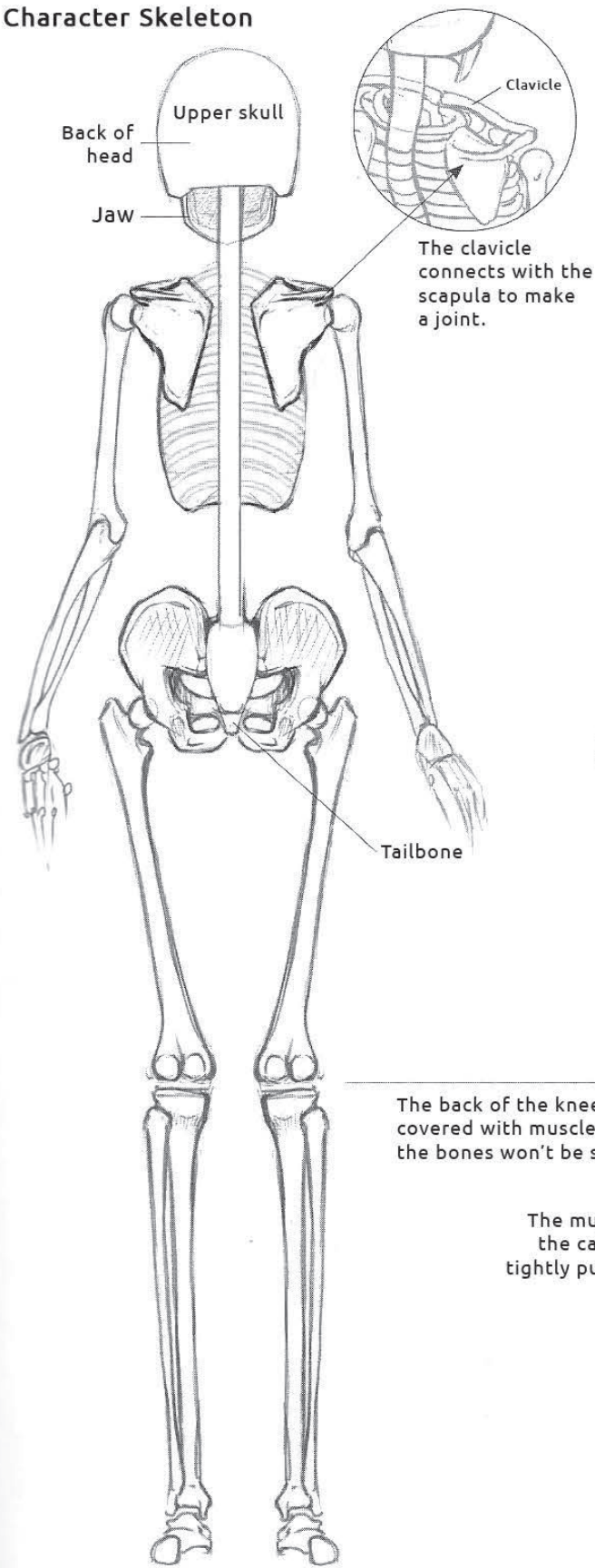
Body Diagram



Tendons -

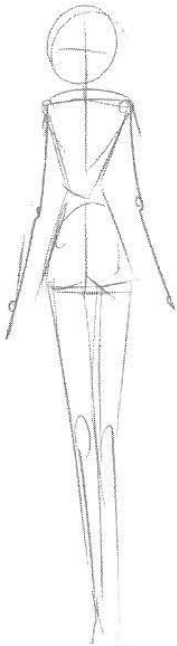
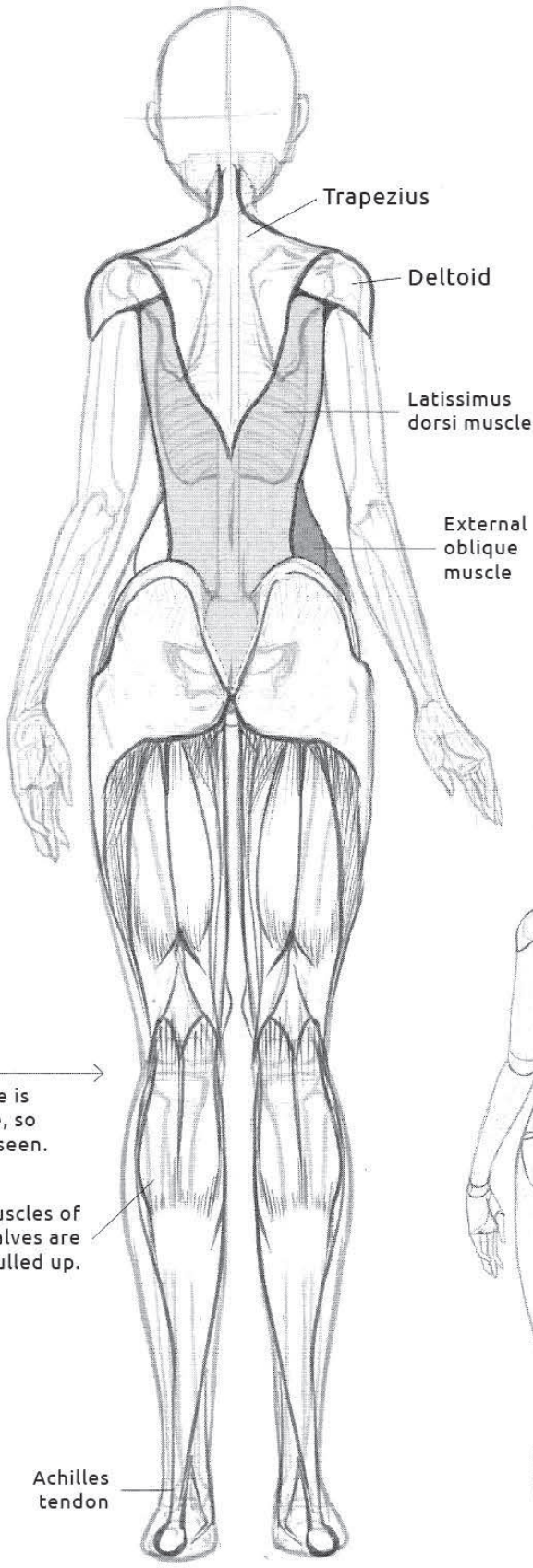
Tendons are fiber-like bands that connect bone to muscle. Sometimes they're belt-shaped, sometimes they're tubular. The tendons in your palm and the achilles tendon are the most famous ones. Alongside bones and muscles, there are some tendons that can end up visible on the surface.

Character Skeleton

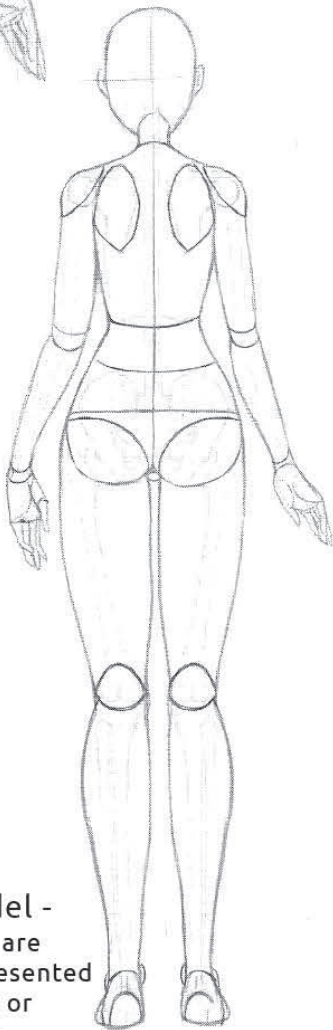


Muscle Diagram

(The muscles are laid on top of the bones.)



An outline:
The line for the spine runs perfectly straight down.



Form Model -
The scapula are usually represented via rhombus or triangle-like shapes.

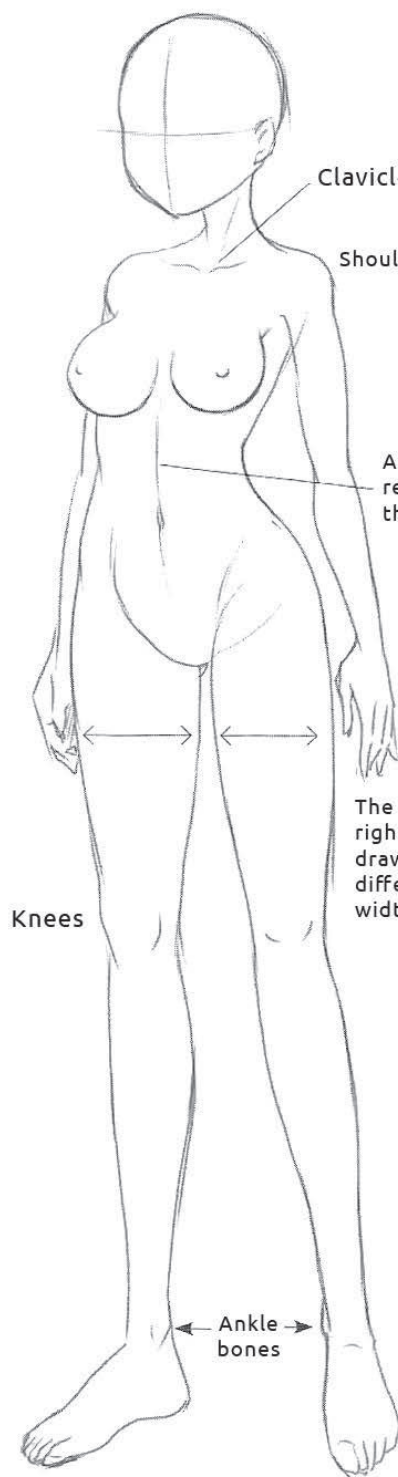
Angles That Bring Out Dimensionality

Since the length of the body can now be seen, dimensionality comes into play.

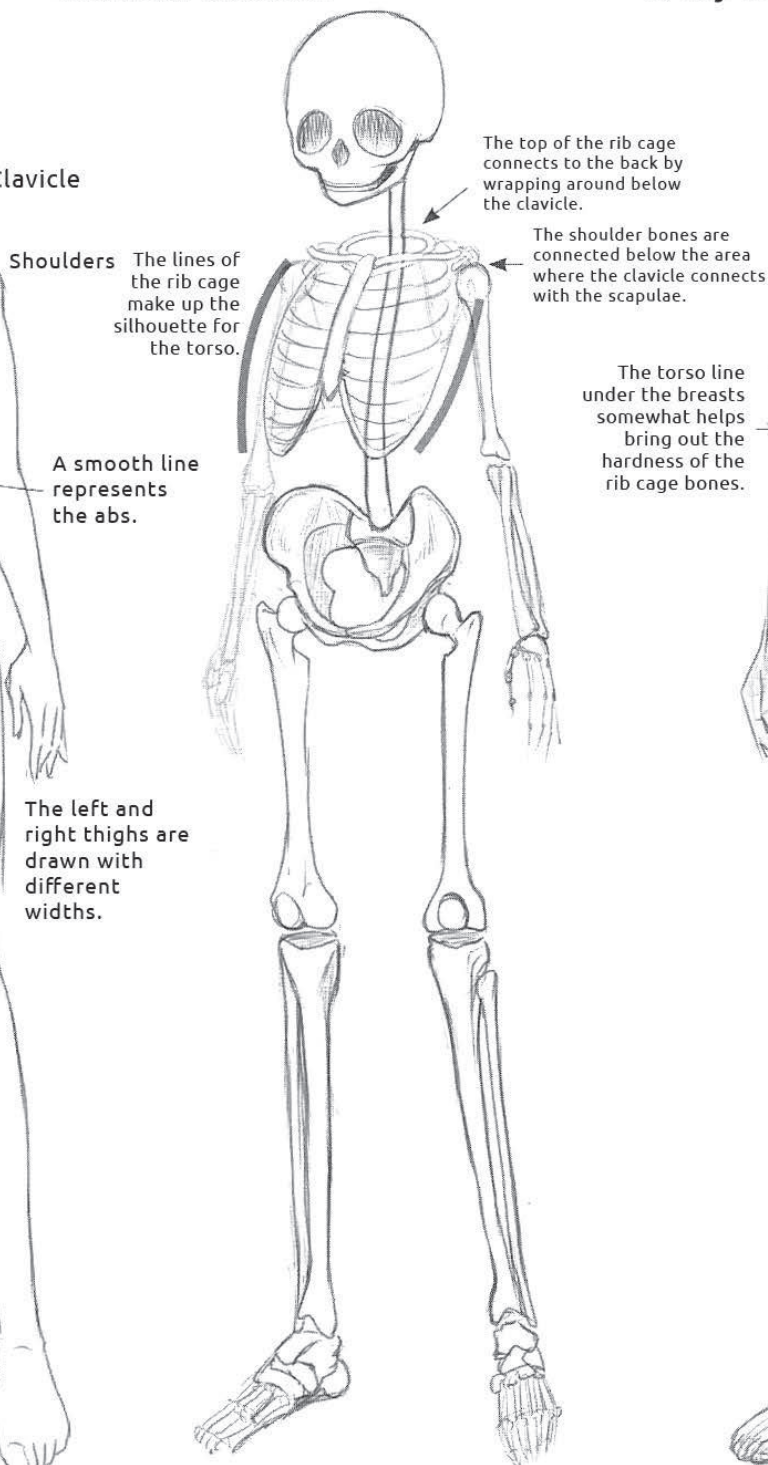
45° Angle Front

The bones emphasized on the body's surface would be the clavicle, rib cage, elbows, knees, and ankles. The flesh most emphasized would be the shoulders, breasts, stomach, waist, and thighs.

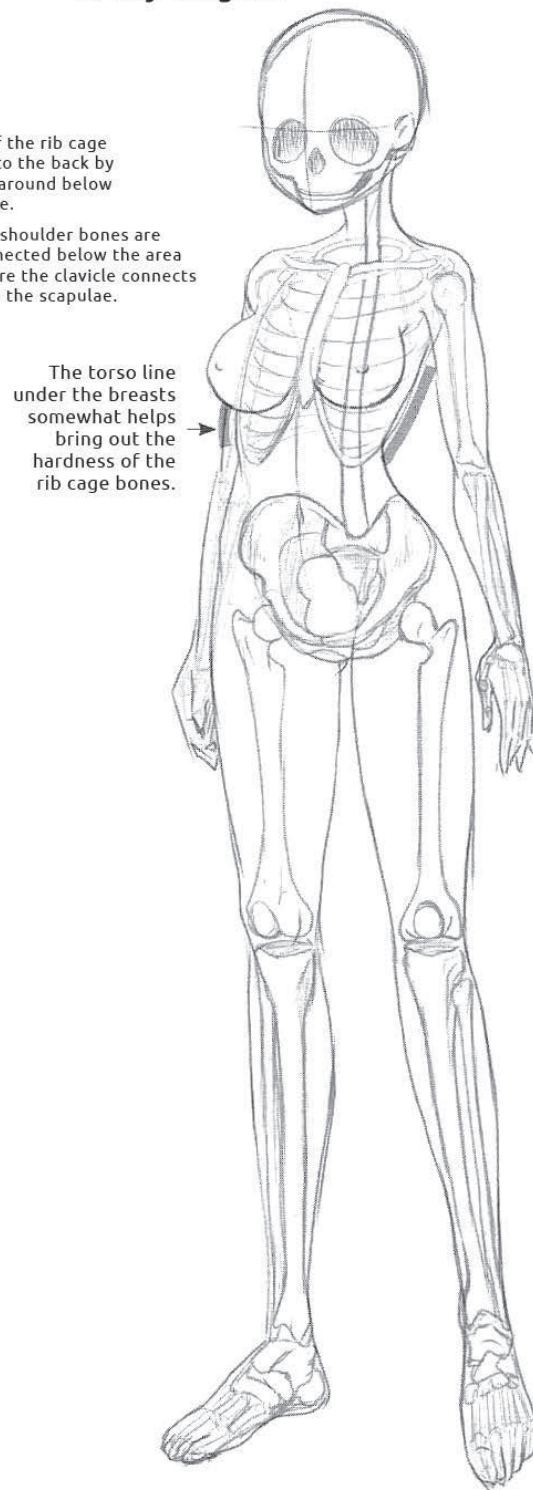
Body Diagram



Character Skeleton

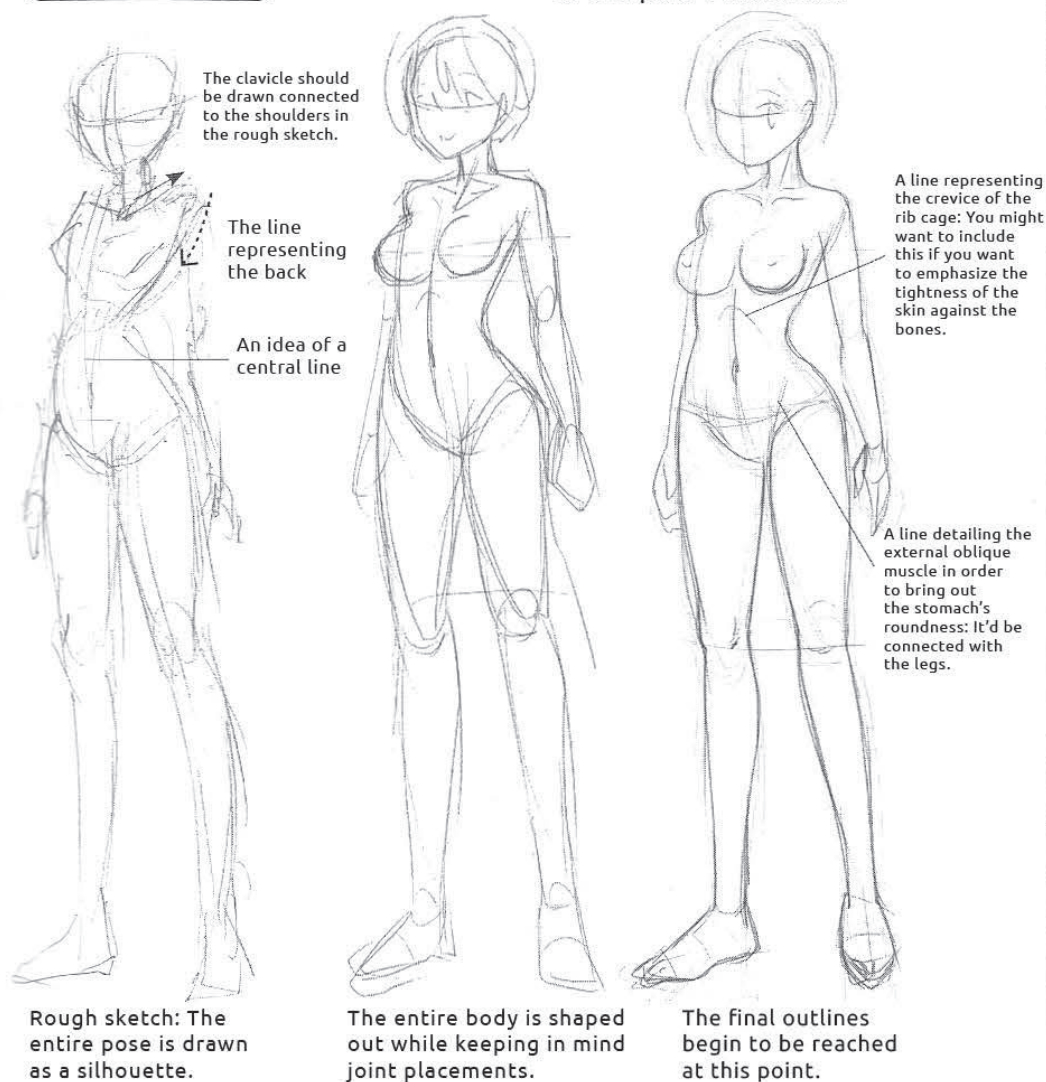


X-Ray Diagram

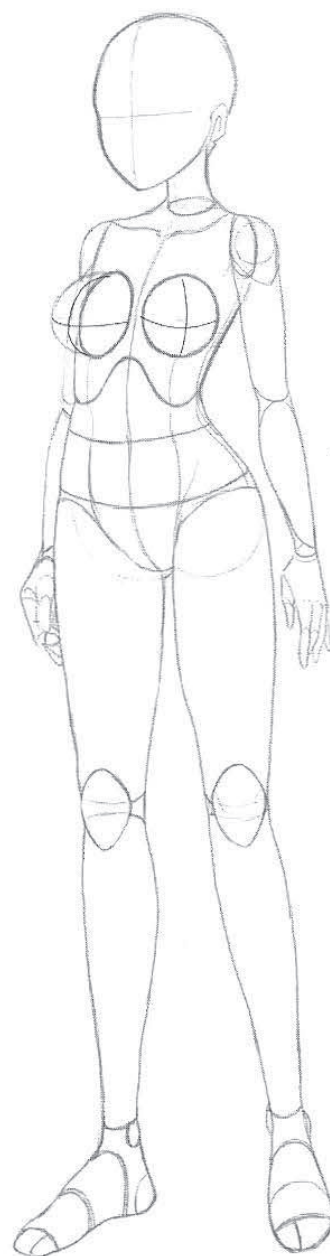


Drawing Process

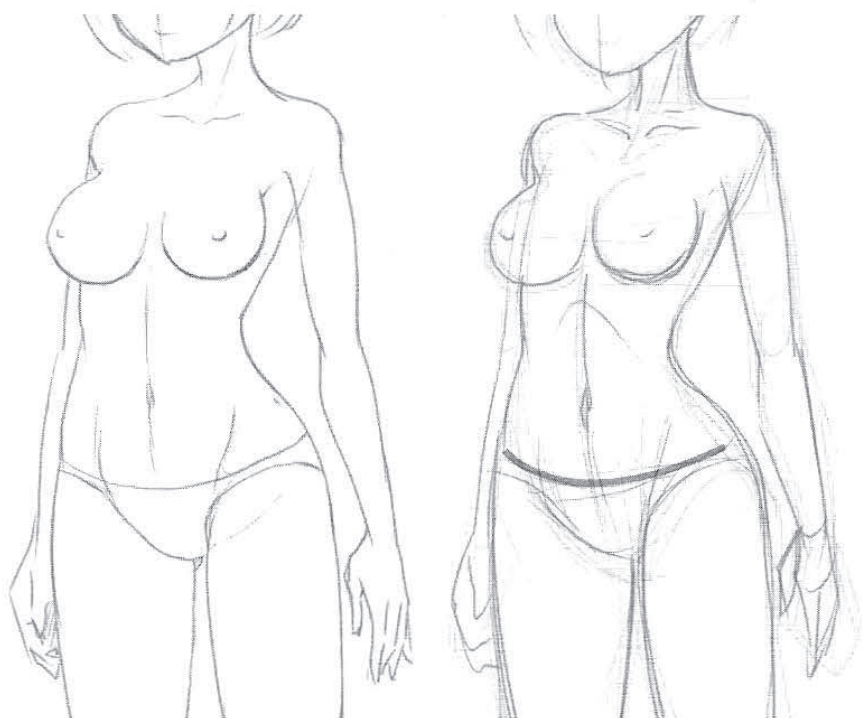
In the case of doing a rough sketch of the pose's silhouette



Form Model



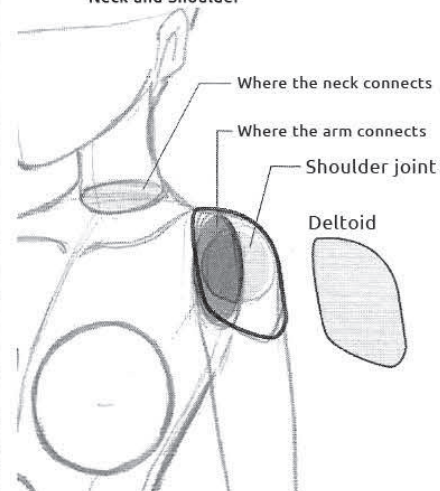
● If Drawing Underwear



By drawing the curve of the underwear line downwards, the roundness of the stomach can be pronounced.

Point of Notice

The Area Around the Neck and Shoulder

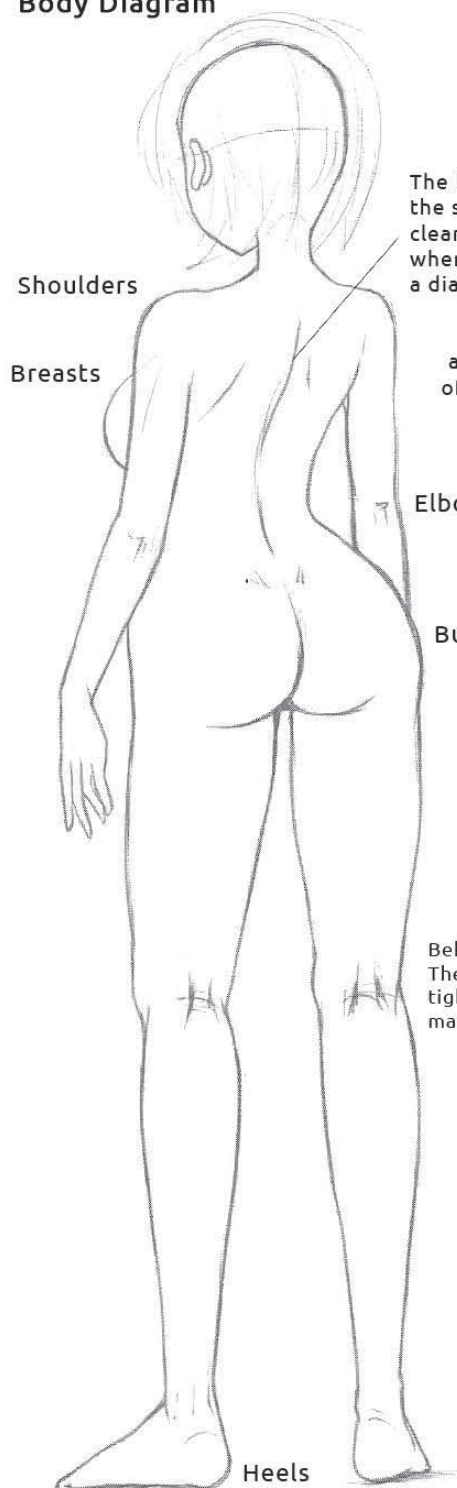


The deltoid muscle is what makes the shoulder round.

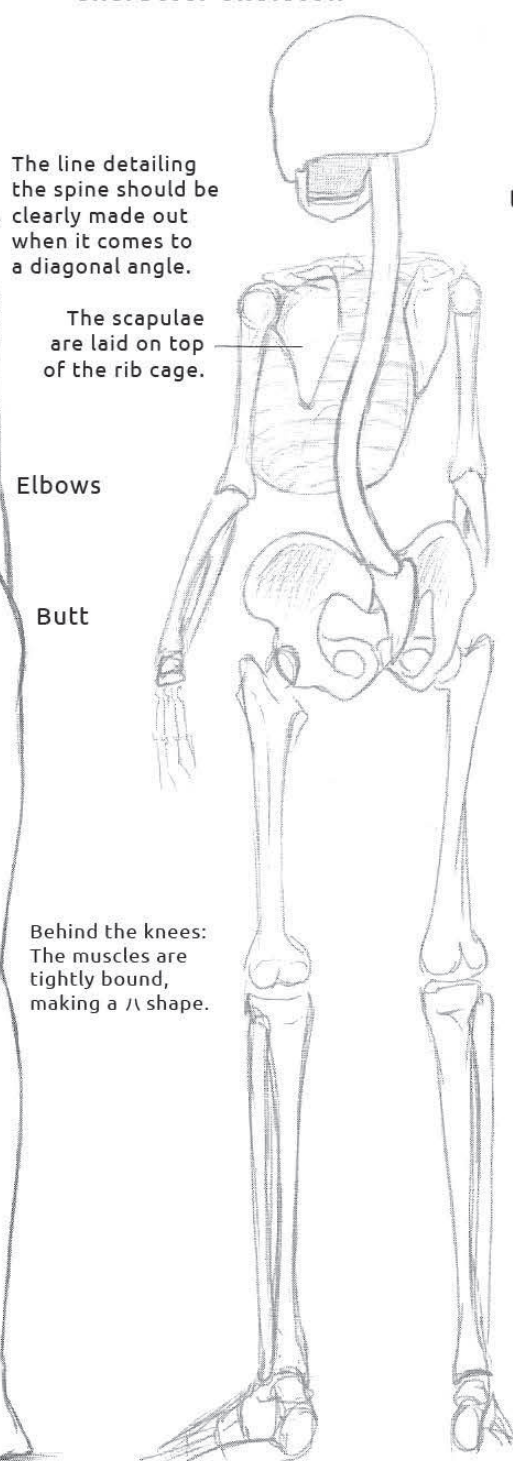
45° Angle Back

The bones emphasized on the body's surface would be the scapulae, spine, elbows, and heels. The flesh most emphasized would be the shoulders, breasts, butt, and behind the knees.

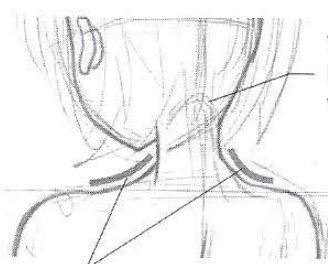
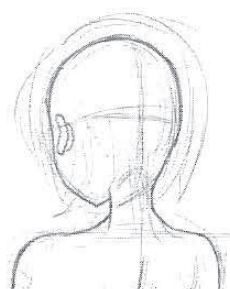
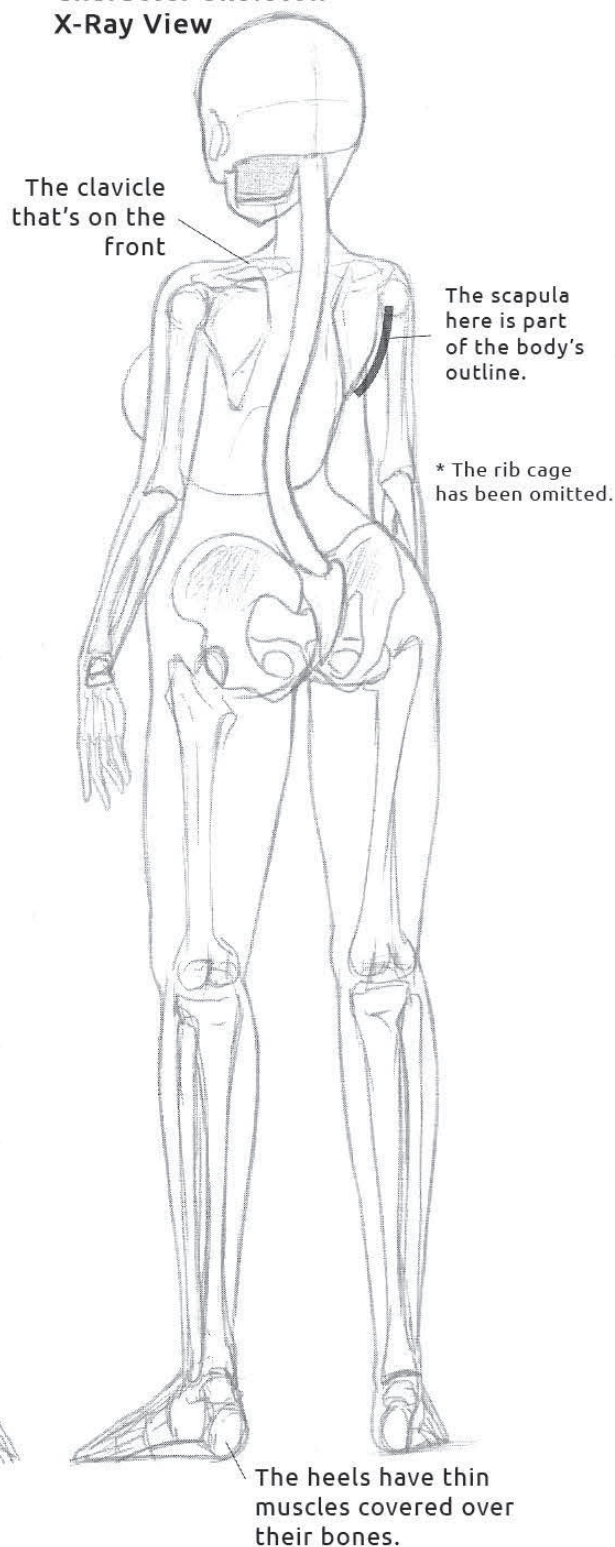
Body Diagram



Character Skeleton

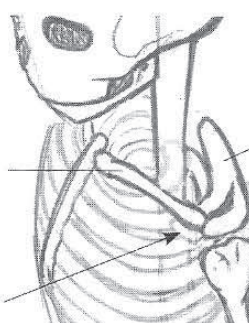


Character Skeleton X-Ray View



Where the head connects with the neck

Where the neck connects with the torso (trapezius)



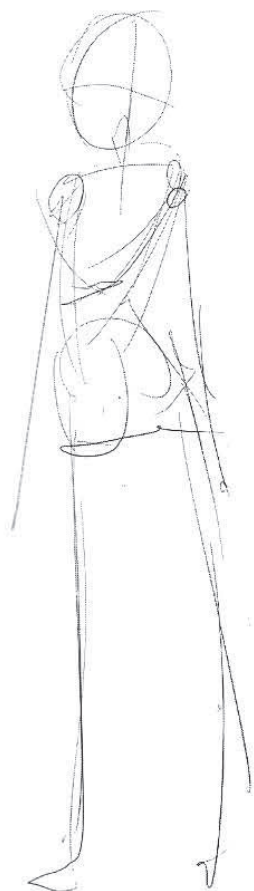
Scapula

Clavicle

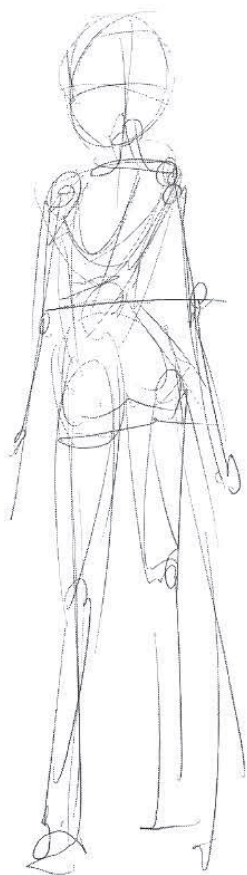
Where the scapula connects with the clavicle

Drawing Process

In the case of starting off with a general outline of the pose



Outline: The body is represented with simple lines and shapes.

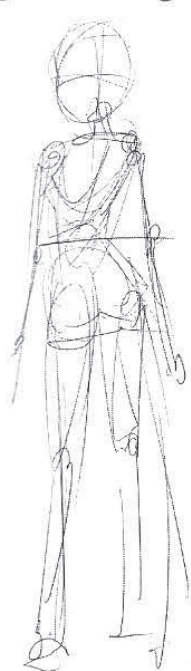


Rough sketch: The body parts are shaped out while keeping in mind joint placements.

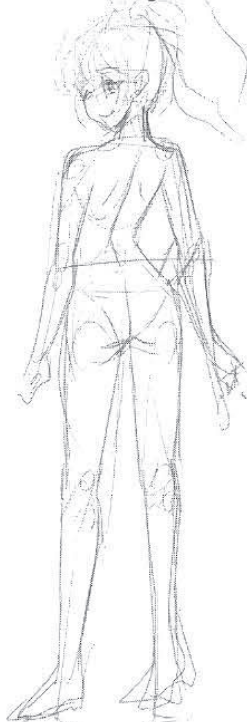


Fleshed out

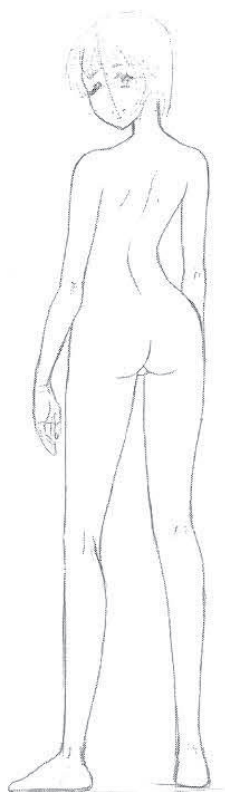
● Slimming Down the Body



The rough sketch would look the same.



When fleshing it out, the shoulder width should be shorter and the limbs should be thinner. I changed the head so that it's looking back.



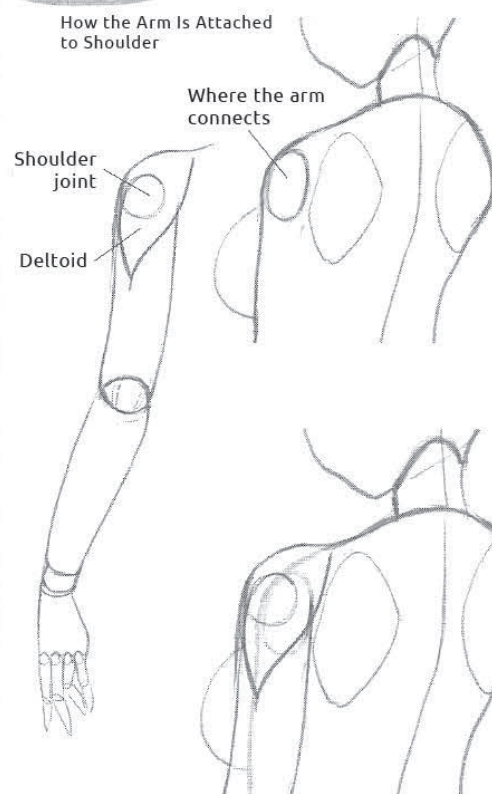
This is what the final linework would look like.

Form Model



Point of Notice

How the Arm Is Attached to Shoulder



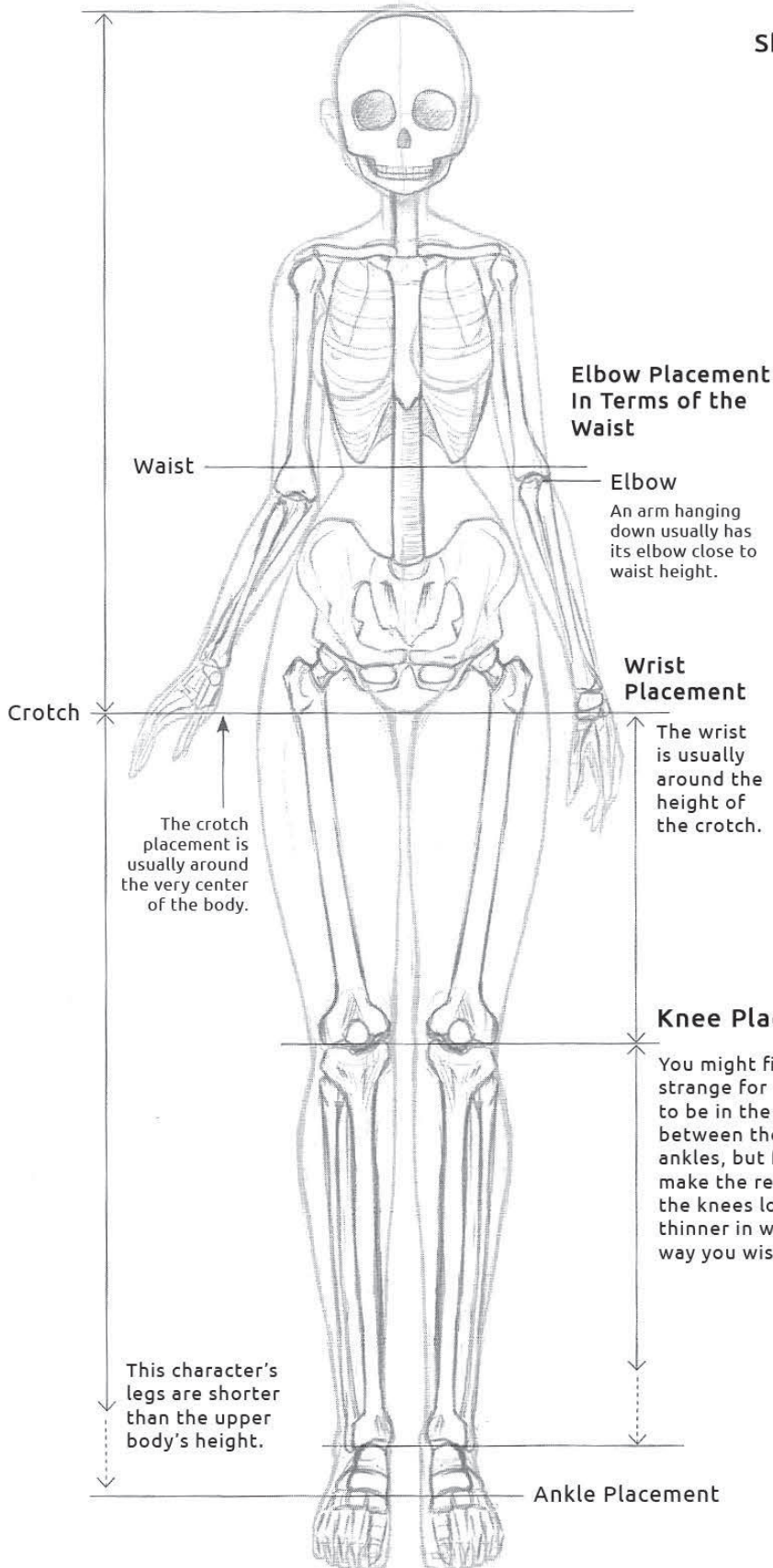
The portion of the breasts and torso that the arm covers up is drawn first, before the arm is drawn.

Standard Body Part Lengths and Body Height in "Heads"

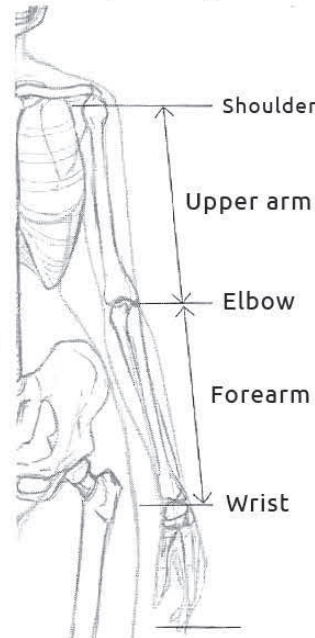
Body Part Lengths

Here we'll look at ways to gauge body proportions and the concept of the height of the body being in "heads."

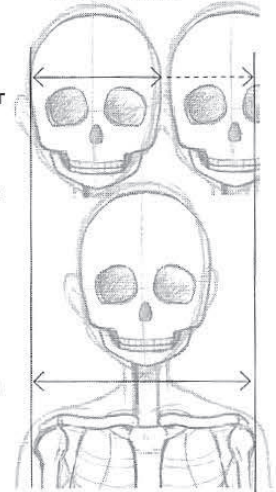
Character proportions can differ between artists, but there's a traditional balance that most people follow.



Shoulder, Elbow, Wrist



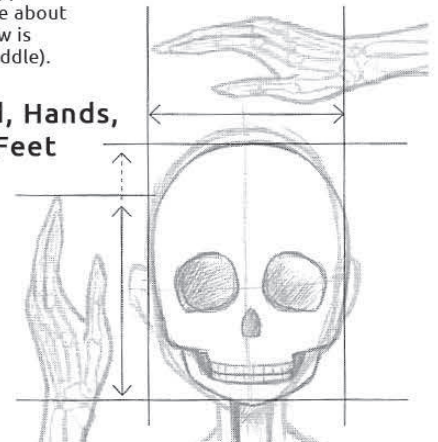
Shoulder Width Guideline



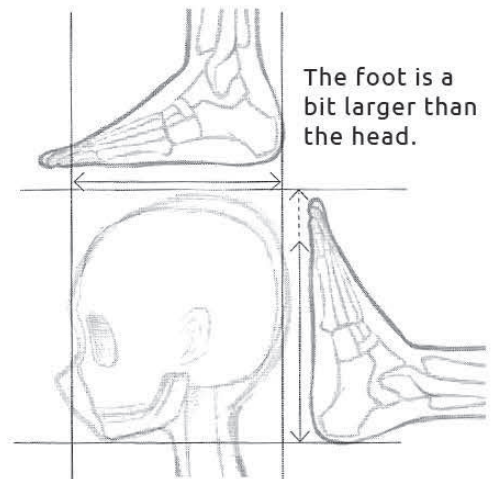
A girl's shoulder width is about 1 and a half heads long.

The length of the upper arm and forearm are about the same (The elbow is just about in the middle).

Head, Hands, and Feet



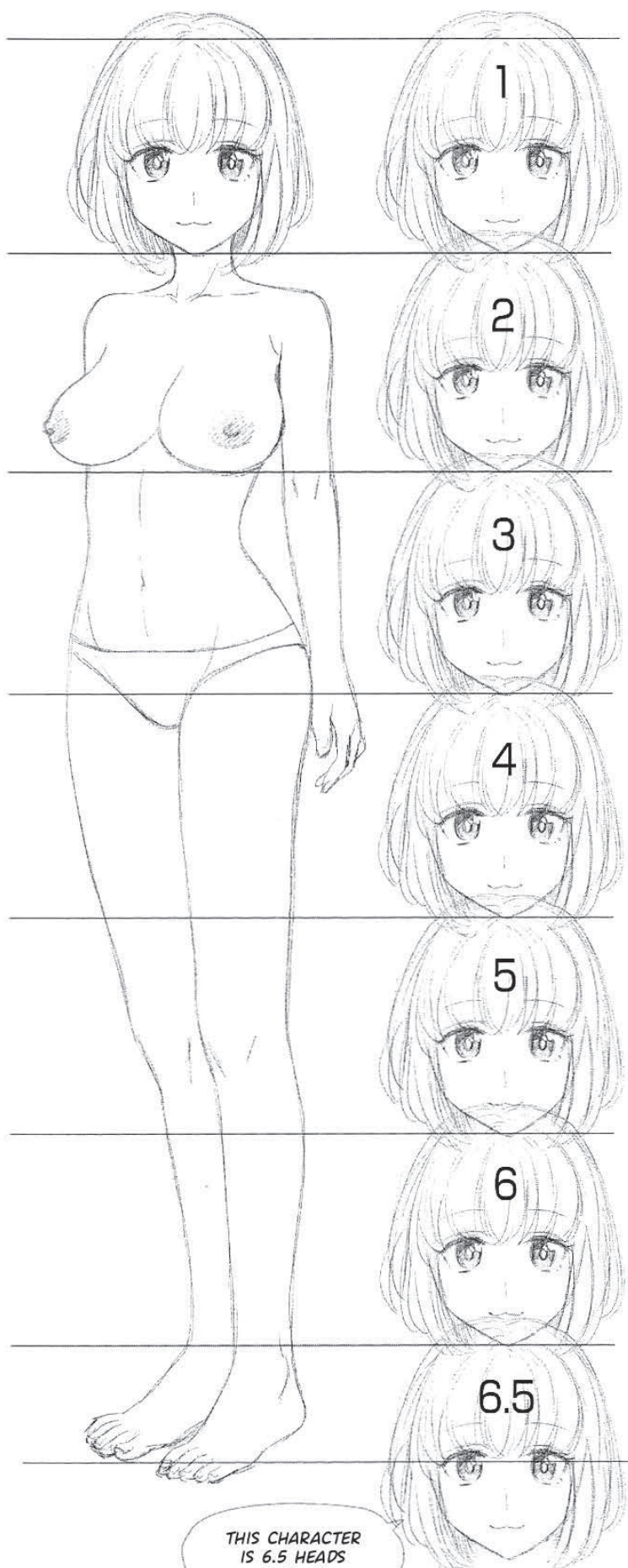
The hand is a bit smaller than the head.



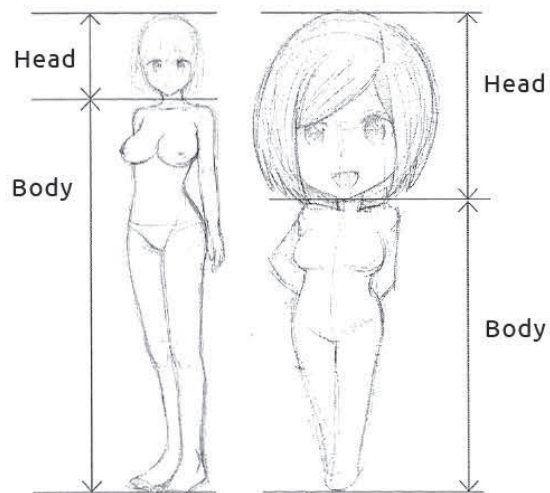
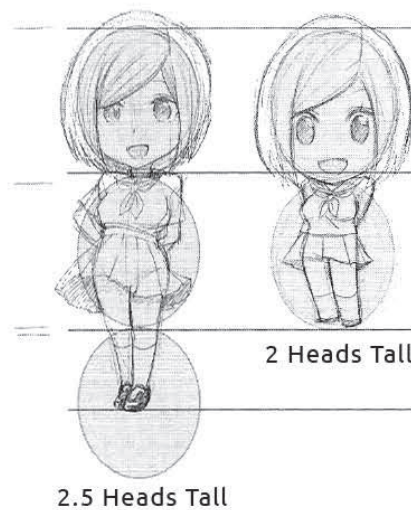
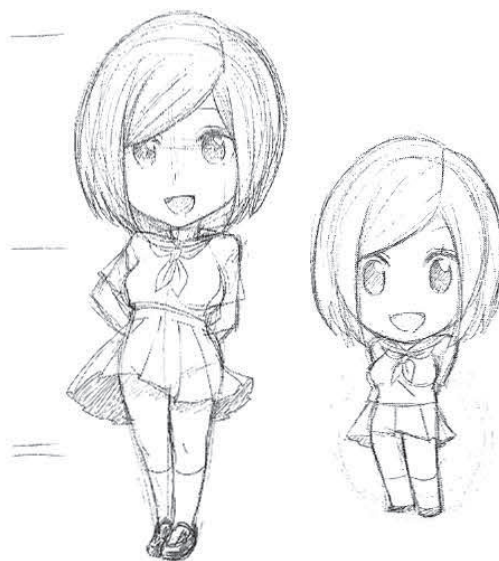
The foot is a bit larger than the head.

Body Height in Heads

The length of the body and limbs can be more or less measured by the vertical length of the head.



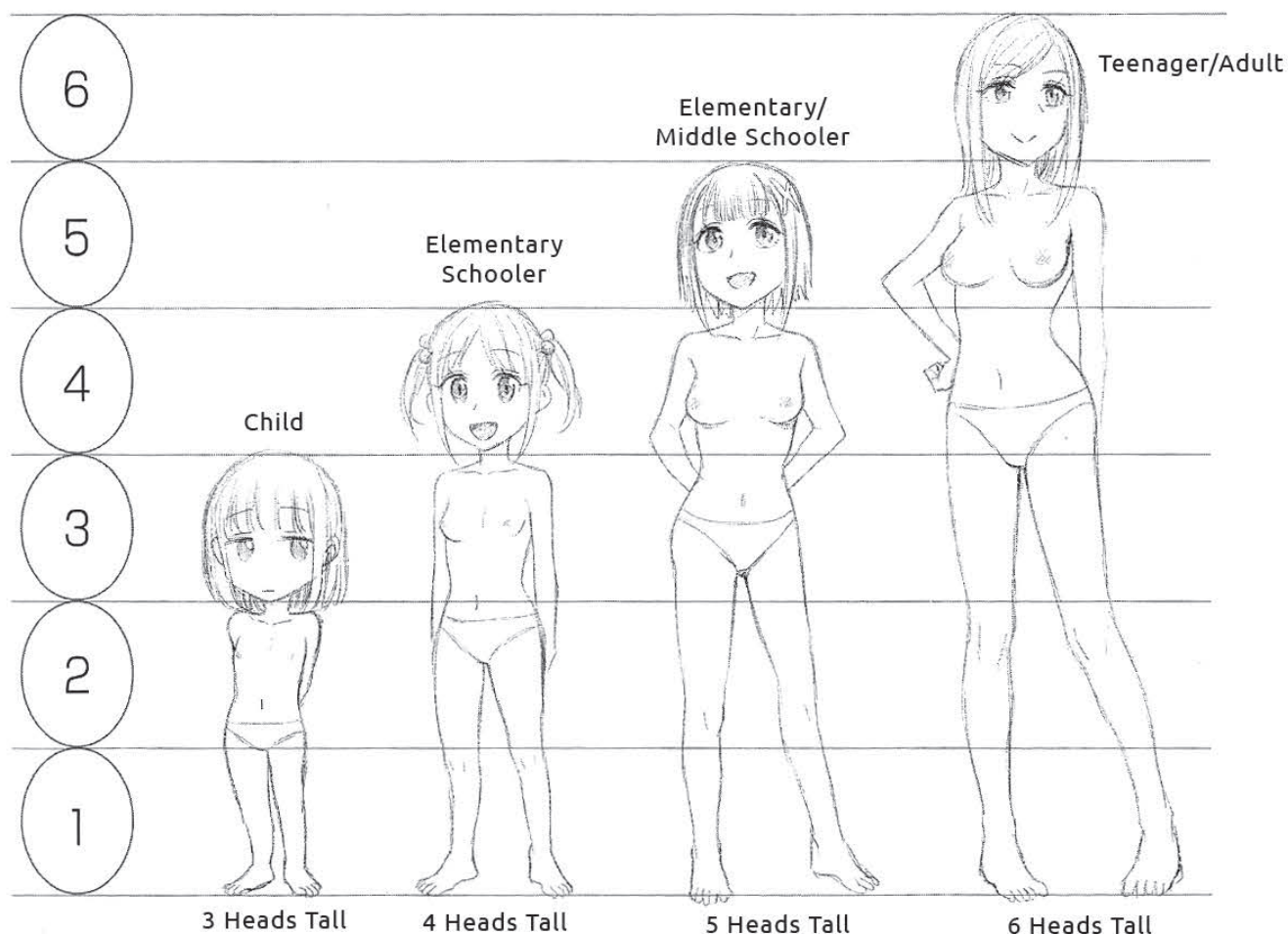
Typical Chibi Characters



Tall characters(7 or 8 heads tall) have smaller heads, while short characters(2 or 3 heads tall) have big heads.

Examples of Body Height

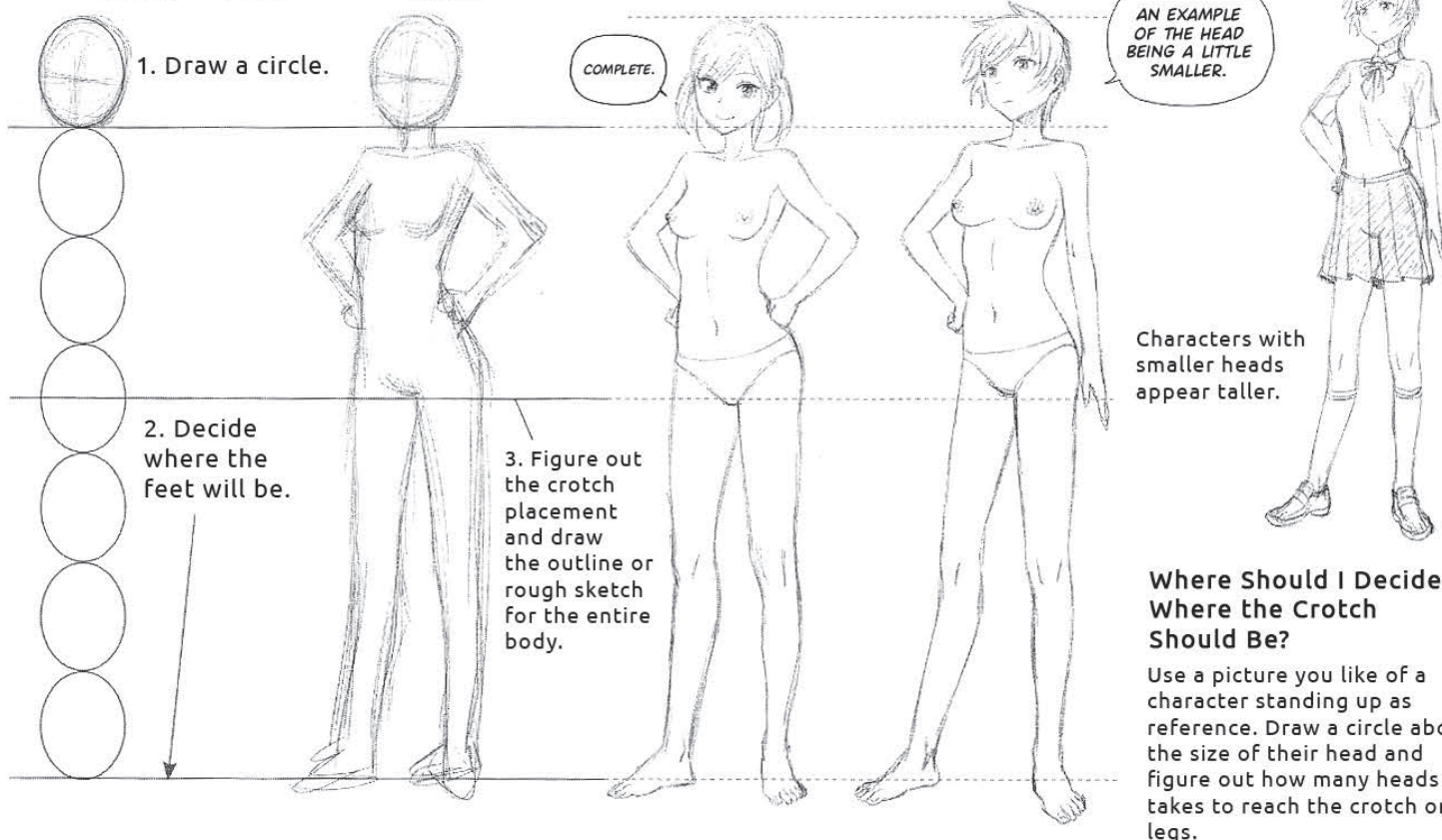
Child characters have bigger heads with shorter bodies, while adult characters have smaller heads and taller bodies.



As you can see, making the faces bigger and bodies shorter give a more childish impression, and making the faces smaller and bodies taller give a more mature impression. The amount of hair and size of the head can affect this as well. In this example, their heads are all about the same size, with the differentiation being in the body sizes.

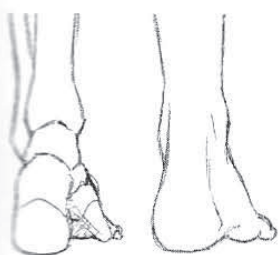
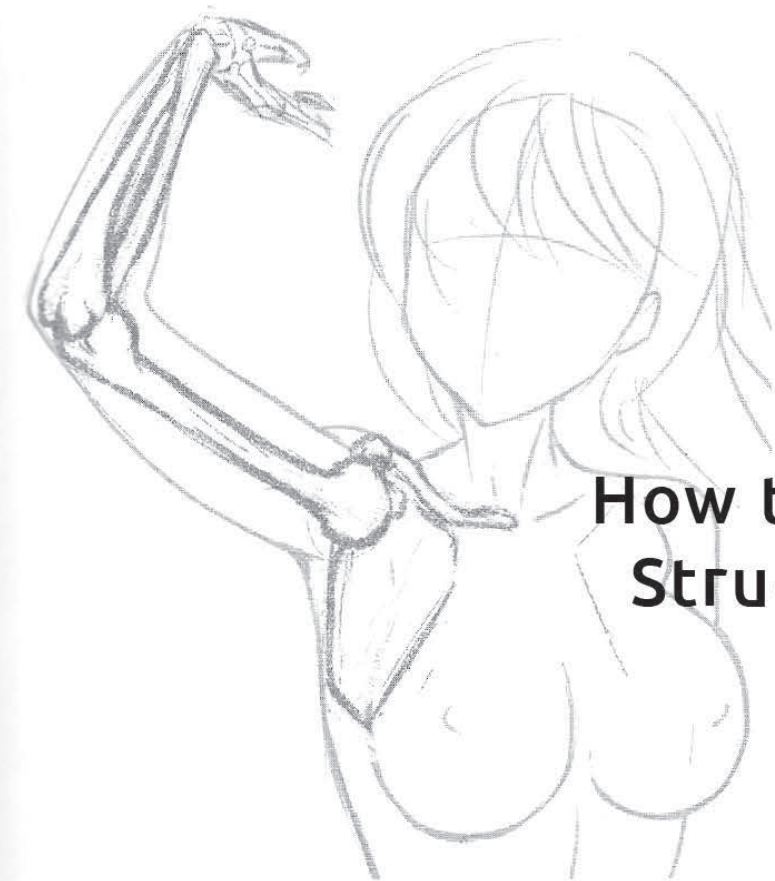
Tips on the Drawing Process

Start by using roughly drawn circles to gauge head, body, and leg length.



Chapter 2

How to Keep the Skeletal Structure of a Character in Mind



Bones and Joints

Drawing the lines of the bones that show up on the body's surface

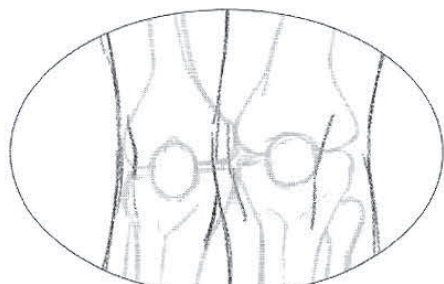
The Representation of Bones over the Whole Body

● Front (Normal Angle)

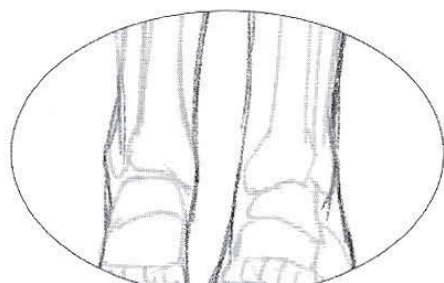
Bring out the contrast between the hard bone lines that appear on the body's surface and the soft, meaty flesh. Even in a drawing, the bones will serve as the literal framework for your character. Focus on representing the clavicle and shoulder blades on the torso, as well as the elbow joints and knee joints on the arms and legs.



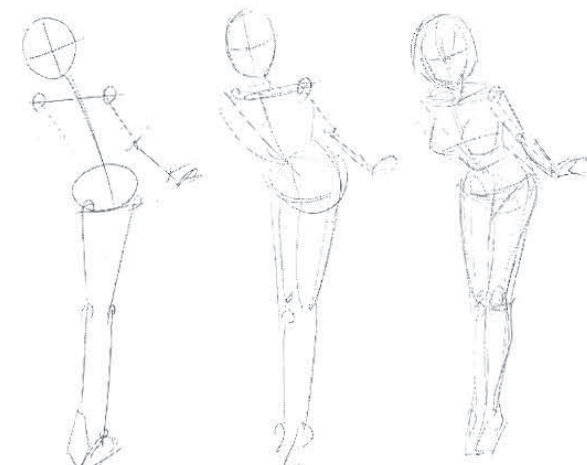
Clavicle



Knee Joints



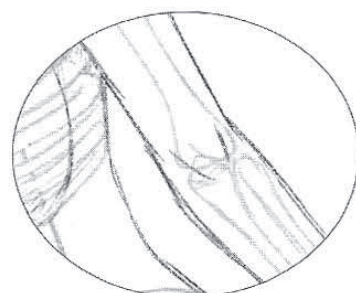
Ankle Joints



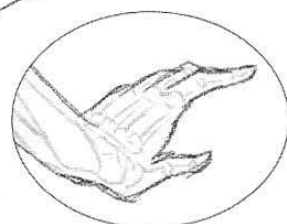
An outline of the skeleton

Fleshing it out

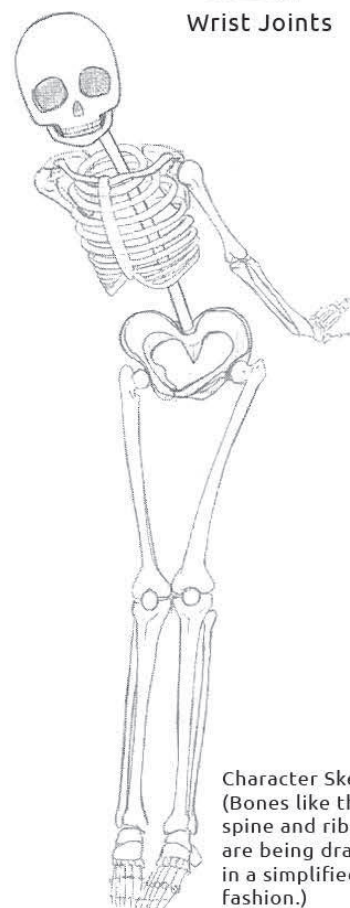
It's important to keep the joint placement in mind even when drawing the silhouette right from the very start.



Elbow Joints



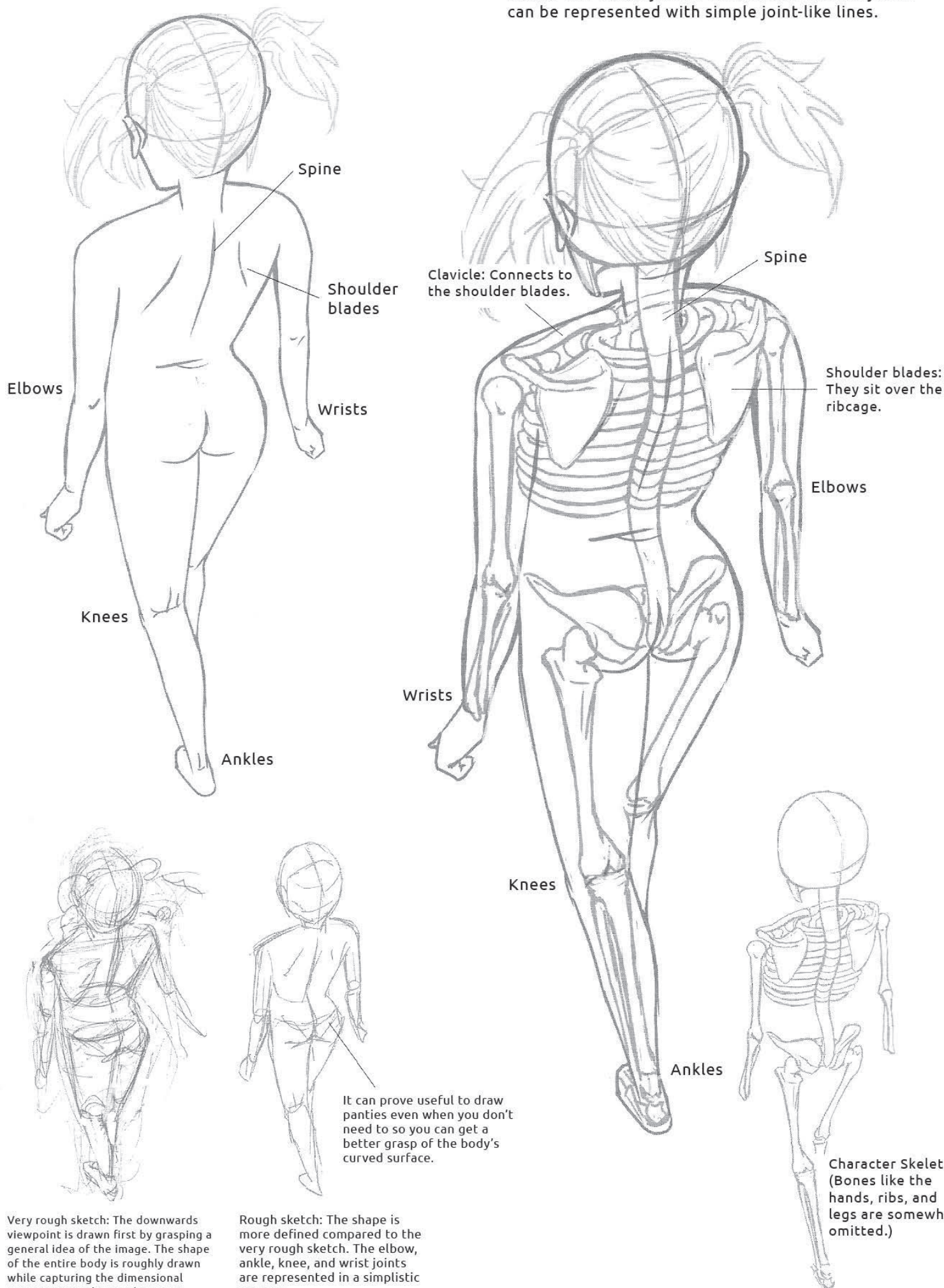
Wrist Joints



Character Skeleton (Bones like the spine and ribcage are being drawn in a simplified fashion.)

● Back (Slightly Downwards Angle)

When it comes to the backside, the most important bones to be represented would be the shoulder blades and elbow joints. The wrists and knee joints can be represented with simple joint-like lines.



Very rough sketch: The downwards viewpoint is drawn first by grasping a general idea of the image. The shape of the entire body is roughly drawn while capturing the dimensional perspective and joint placement.

Rough sketch: The shape is more defined compared to the very rough sketch. The elbow, ankle, knee, and wrist joints are represented in a simplistic manner.

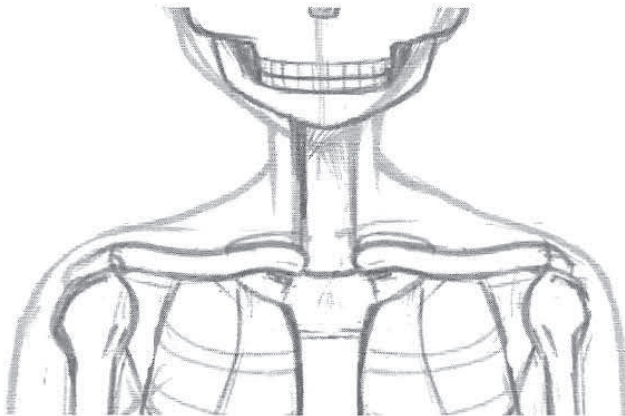
Character Skeleton (Bones like the hands, ribs, and legs are somewhat omitted.)

The Important Bones of the Upper Body

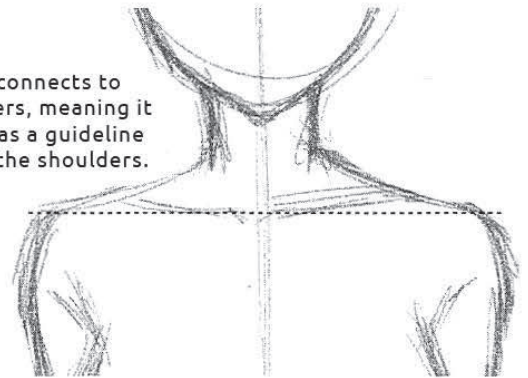
Clavicle, Jaw, Shoulders, Elbows and Hands

By taking a look at a pose that incorporates the neck region, shoulders, and arms, we can understand the importance of joints and bone structure.

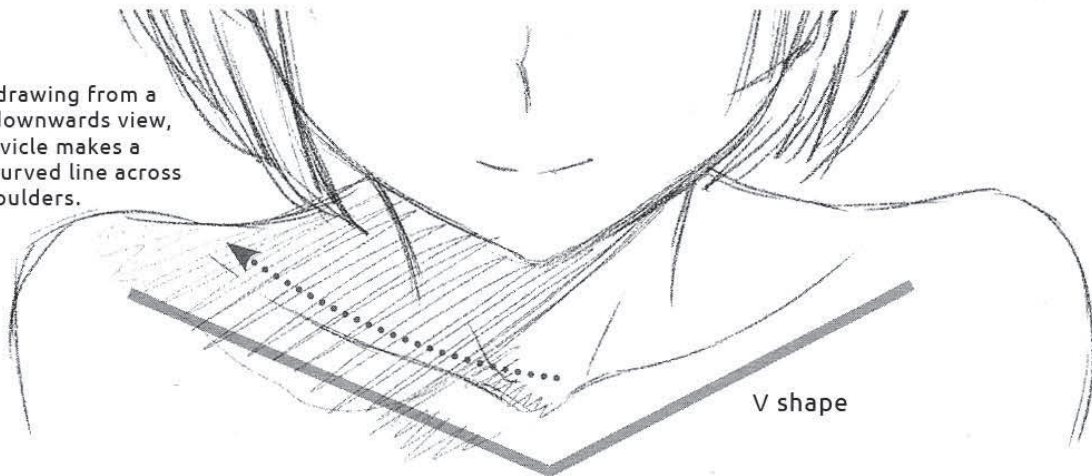
● Bust Shot (Neck Region, Clavicle)



The clavicle connects to both shoulders, meaning it can be used as a guideline for drawing the shoulders.

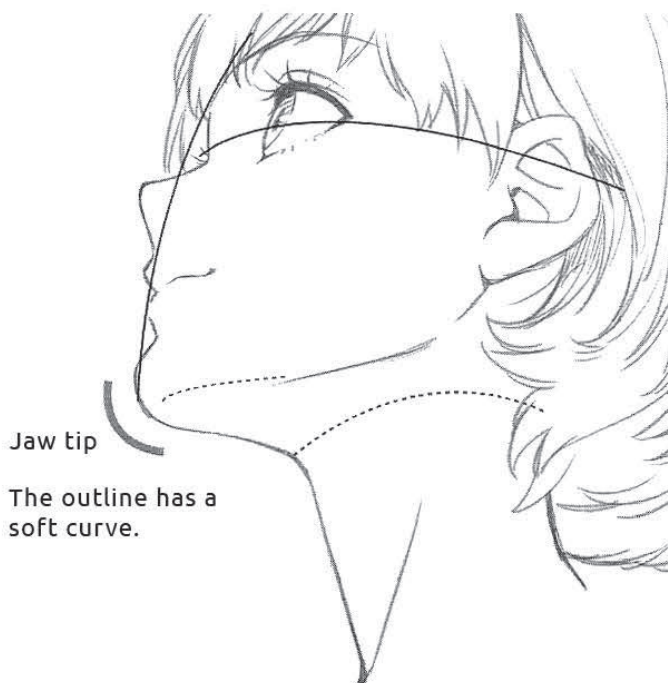


When drawing from a more downwards view, the clavicle makes a more curved line across the shoulders.



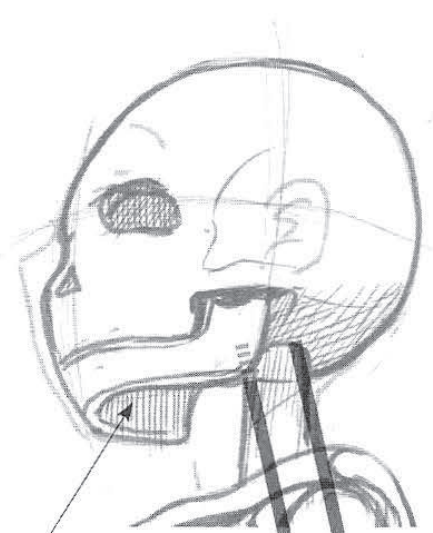
A pose with raised shoulders from a downwards view

● Jaw



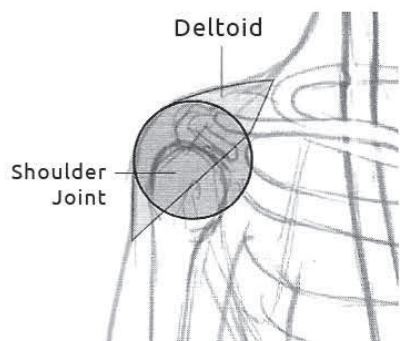
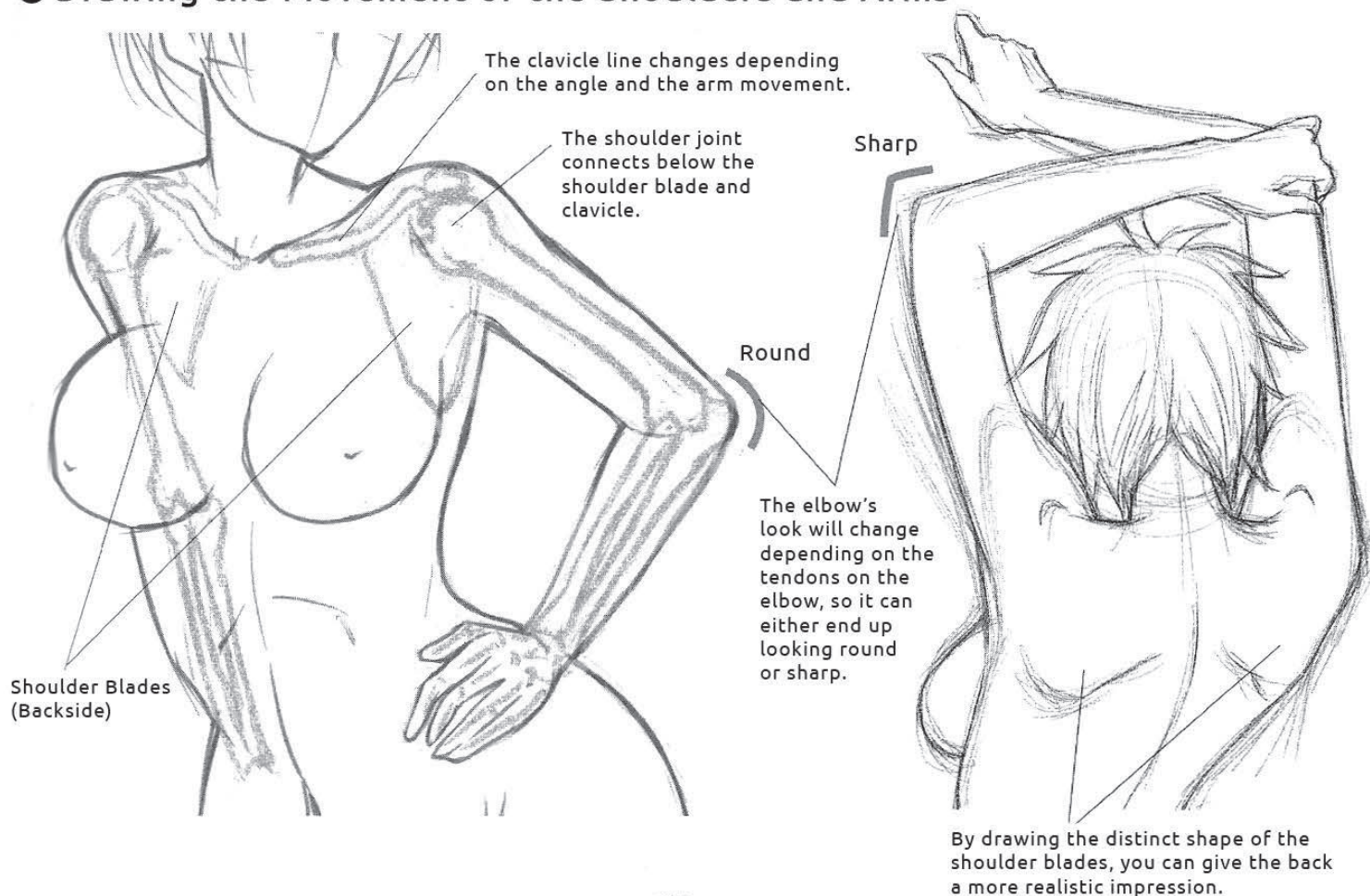
Jaw tip

The outline has a soft curve.

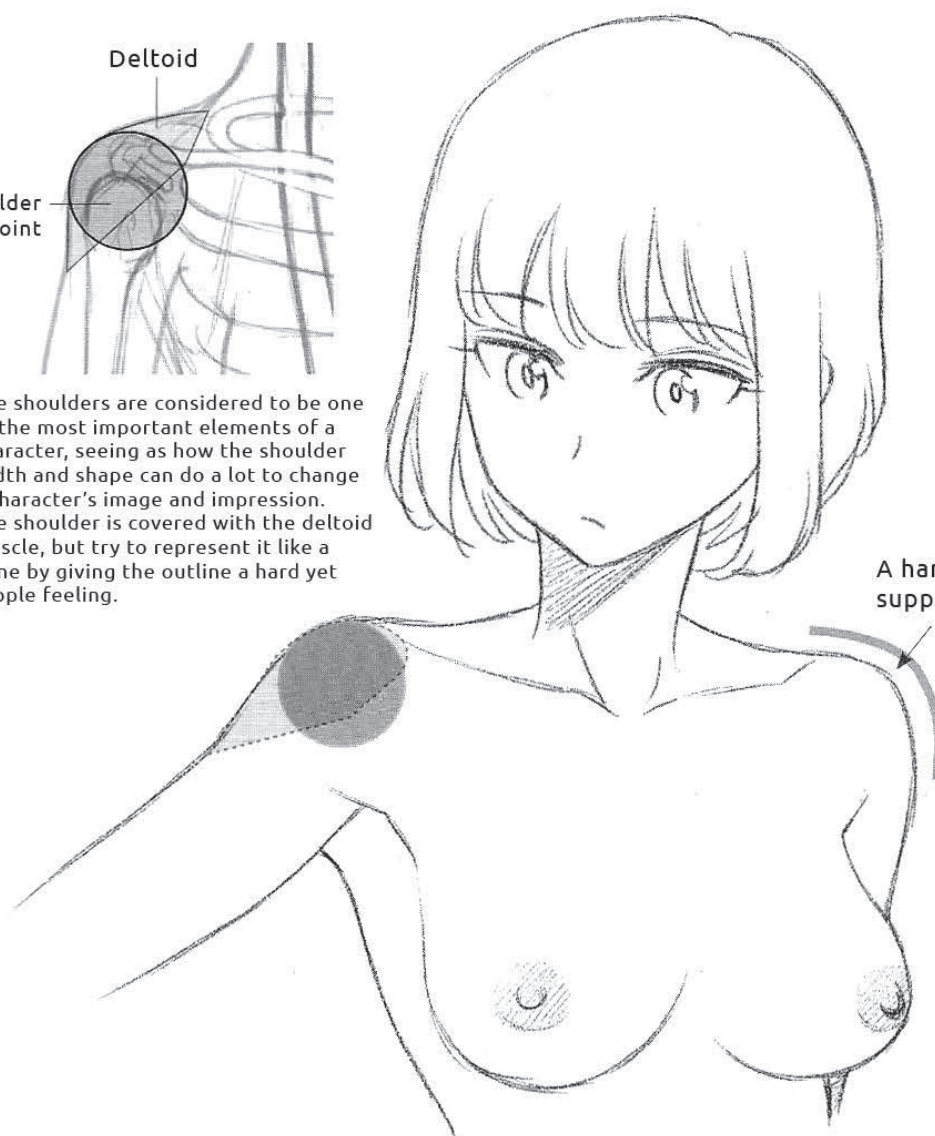


The lower jaw opens up at the bottom. Since the cavity is being surrounded by flesh, this area ends up being surprisingly squishy.

● Drawing the Movement of the Shoulders and Arms



The shoulders are considered to be one of the most important elements of a character, seeing as how the shoulder width and shape can do a lot to change a character's image and impression. The shoulder is covered with the deltoid muscle, but try to represent it like a bone by giving the outline a hard yet supple feeling.



● Hands and Wrists



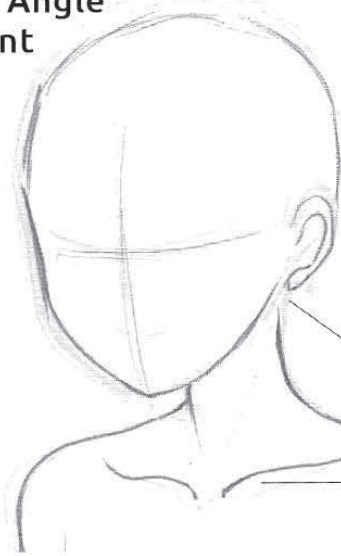
The round bone of the wrist joint will appear on the wrist's outline (pinky side).

Drawing the Head and Shoulders

Let's take a look at how the head, neck, and body all connect to each other.

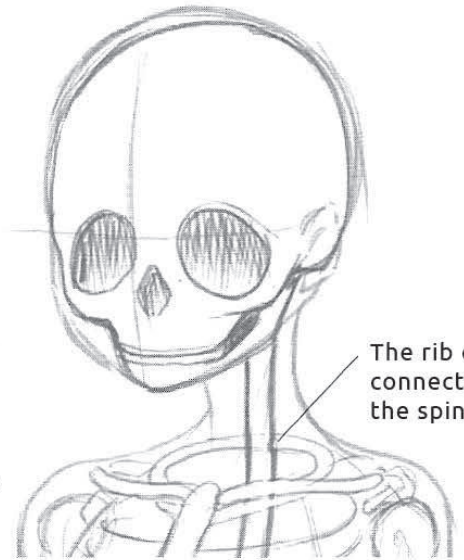
The Head and How it Connects to the Body

● 45° Angle Front



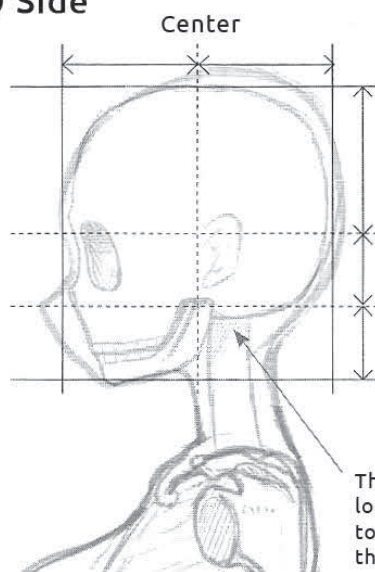
Connects to the back of the head.

The protrusion of the clavicle bone is represented.

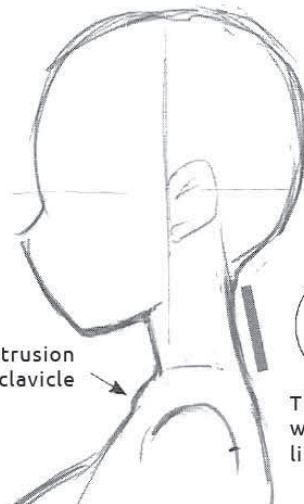


The rib cage connects to the spine.

● Side

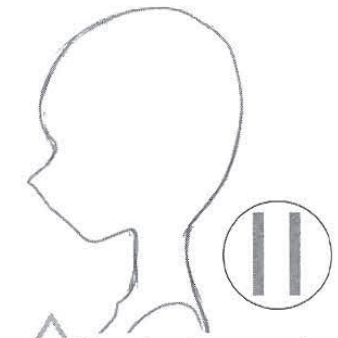


The neck bone is located more towards the rear than the center.



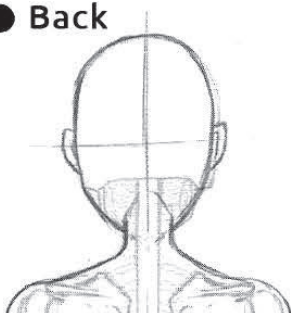
The protrusion of the clavicle

The neck is made with diagonal lines.

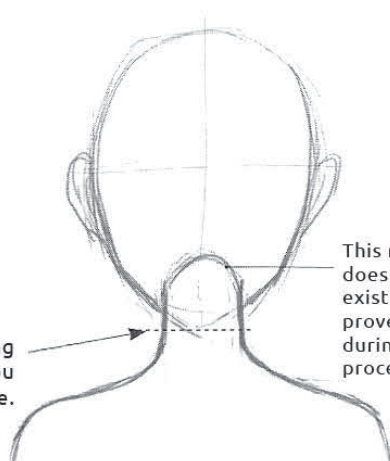


When drawing an angle from the side, having the neck made with lines going straight down can look strange.

● Back

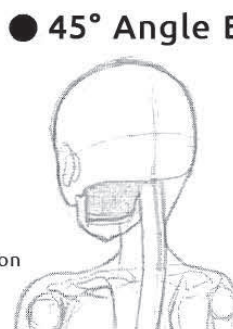


Draw the head while keeping in mind the jawline that you can't see from this angle.



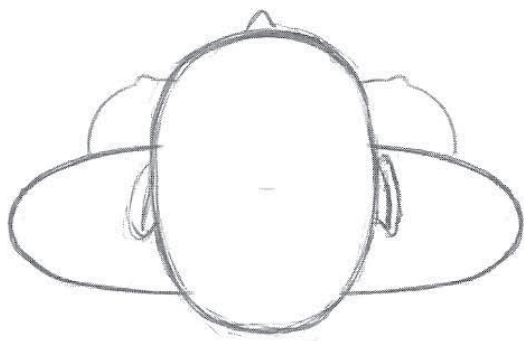
This neck connection doesn't actually exist, but it can prove to be useful during the drawing process.

● 45° Angle Back



When drawing the neck lines straight down in this angle, you can really give the impression of the character looking straight forward.

Bird's Eye View

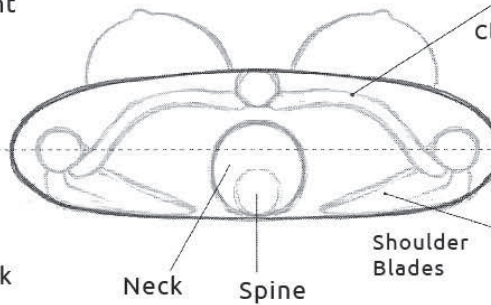


● Bird's Eye View Diagram

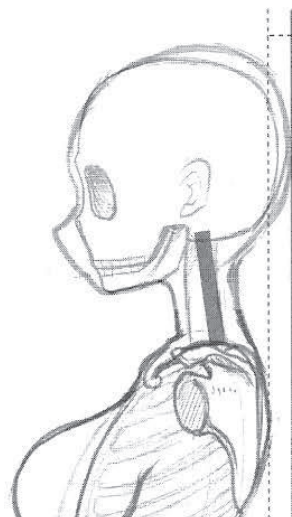
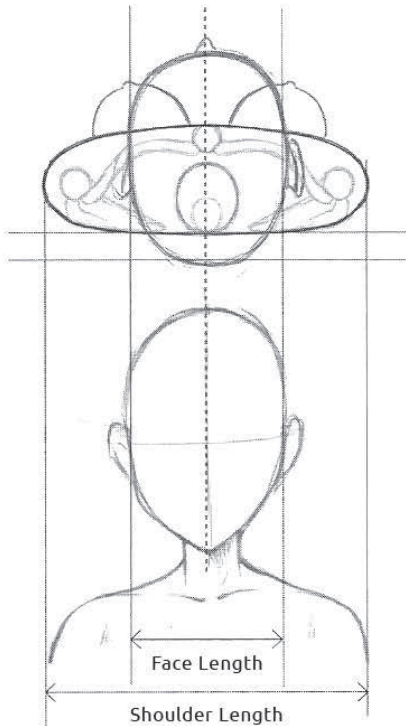
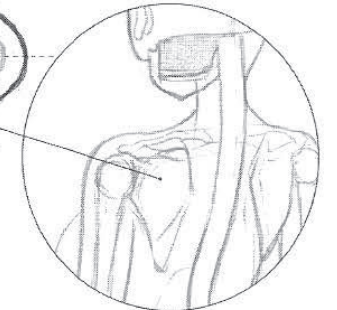
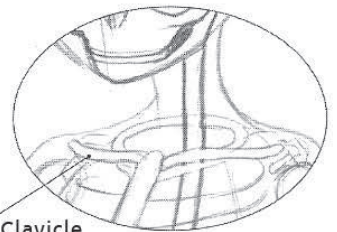
Front



Back

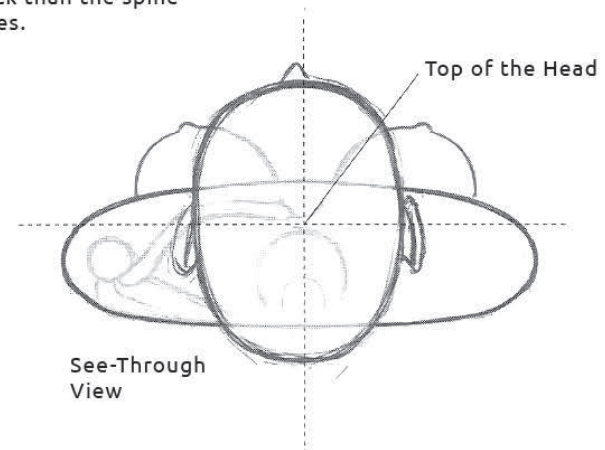


Clavicle



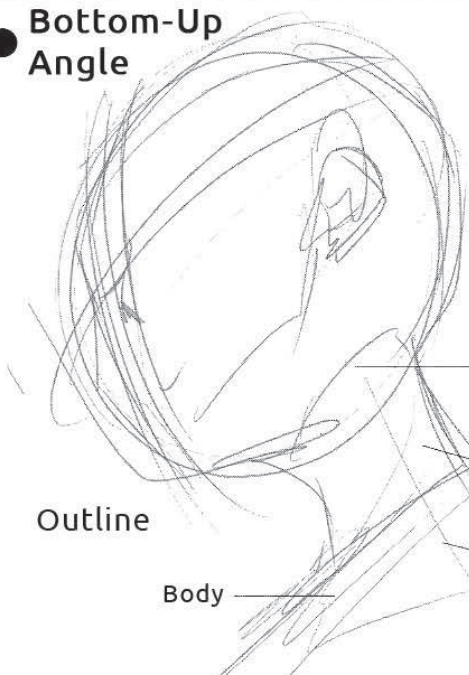
The back of the head extends a bit farther back than the spine does.

Back



Capturing the Connections Between the Head, Neck, and Body

● Bottom-Up Angle



Draw the head-neck connection with an ellipse.

Neck

Spine



Adjust the neck length and width depending on what kind of character you want to portray.

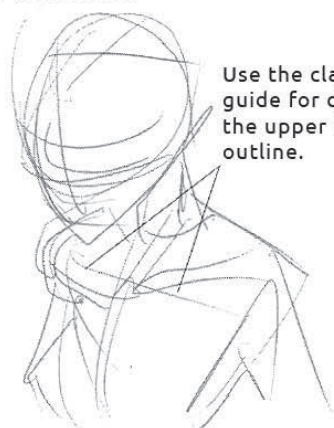
Rough Sketch

The jawline is omitted.

● Top-Down Angle

Start with roughly drawing everything down to the waist. Take care in maintaining the balance between the head and shoulder width.

Front Side

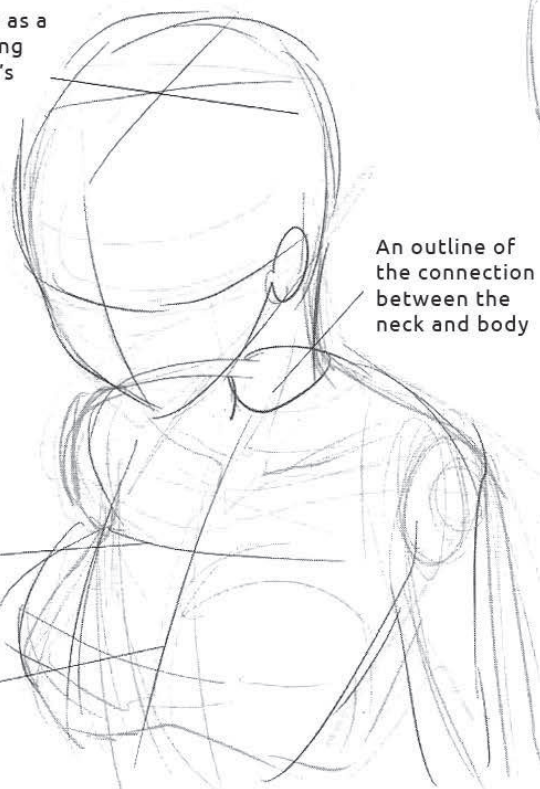


Use the clavicle as a guide for drawing the upper body's outline.

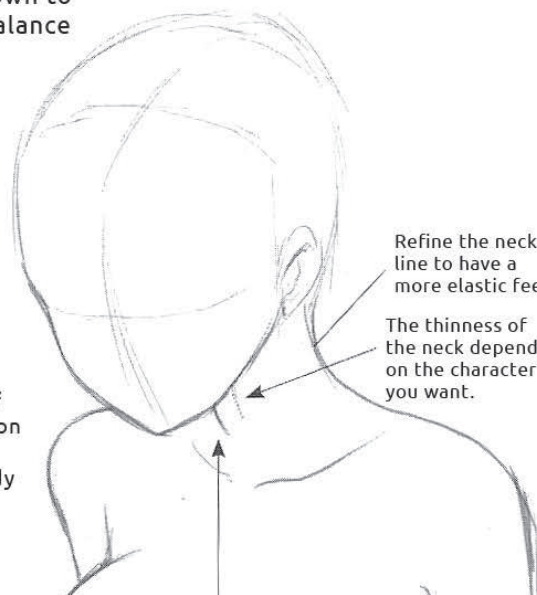
Draw the outline with a general grasp of the image.

This line is where the breasts start coming out.

Center Line



An outline of the connection between the neck and body



Refine the neck line to have a more elastic feel.

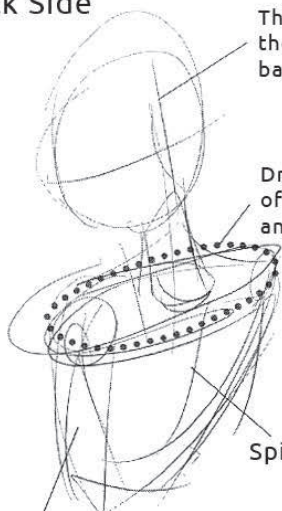
The thinness of the neck depends on the character you want.

Refine the neck line placement to make it feel more natural.



Thin necks might not look weird anymore after adding hair or facial features.

Back Side

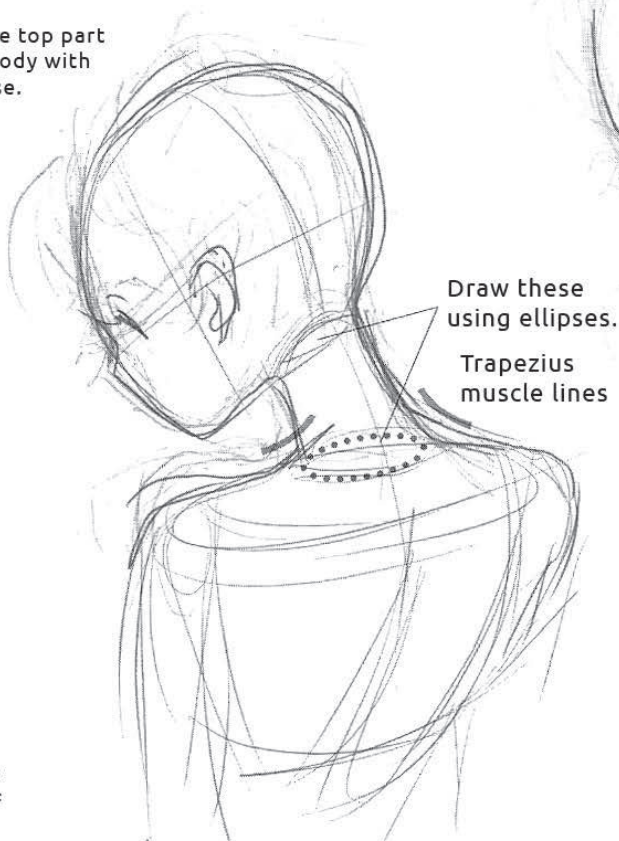


This line represents the center line of the back of the head.

Draw the top part of the body with an ellipse.

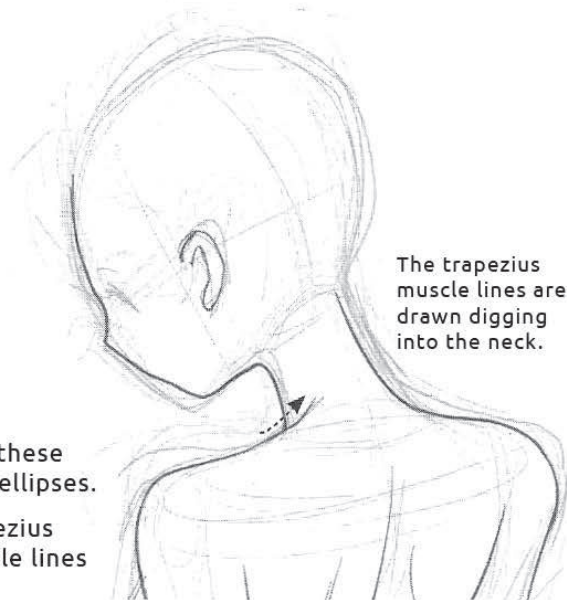
Spine

Side of Body



Draw these using ellipses.

Trapezius muscle lines



The trapezius muscle lines are drawn digging into the neck.



You can start out with just drawing a rough feeling of the image you want, too.



Finished product

The Trapezius Muscles That Make Up the Area Around the Neck

The trapezius muscles are what make up the gentle slopes around the neck.

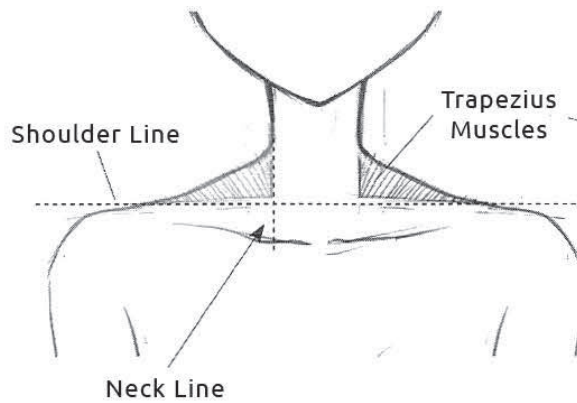
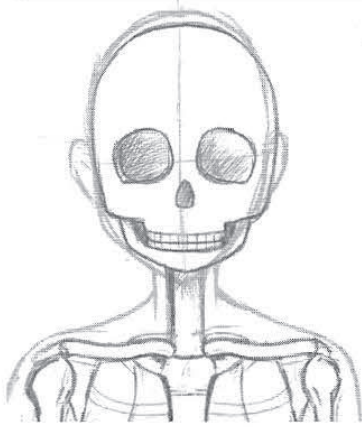
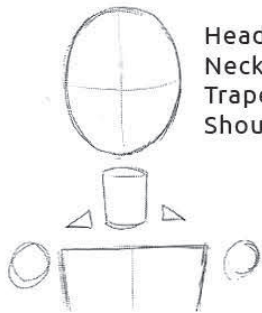
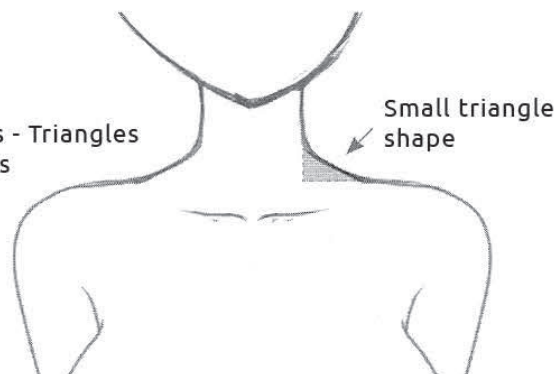


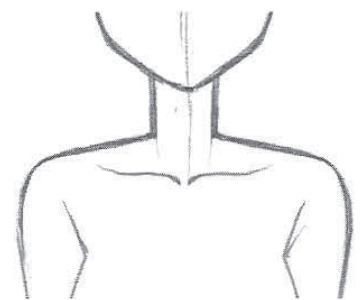
Diagram View



Head - Ellipse
Neck - Cylinder
Trapezius Muscles - Triangles
Shoulders - Circles



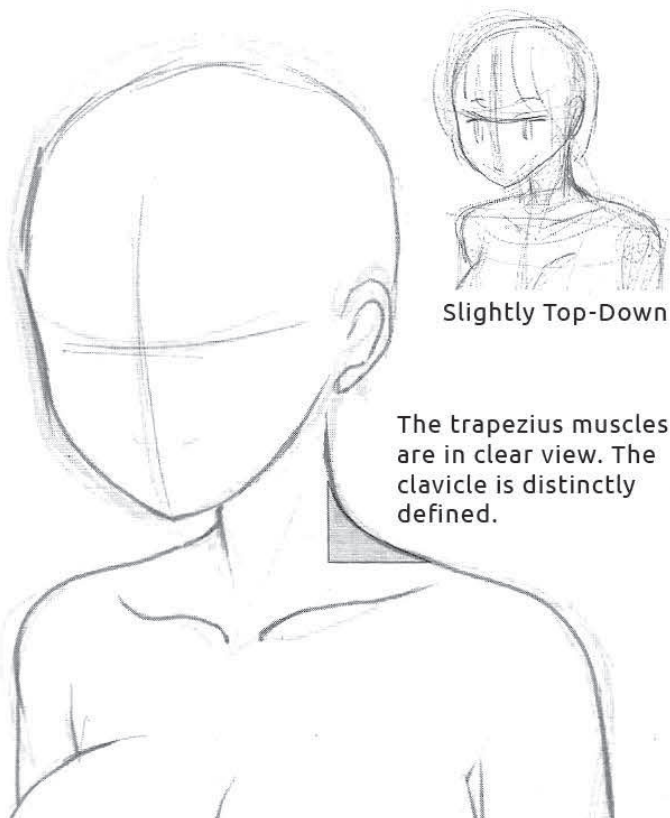
In the case of the shoulders slightly being scrunched up, the size of the trapezius muscles can differ depending on the character design.



In the case of no trapezius muscles

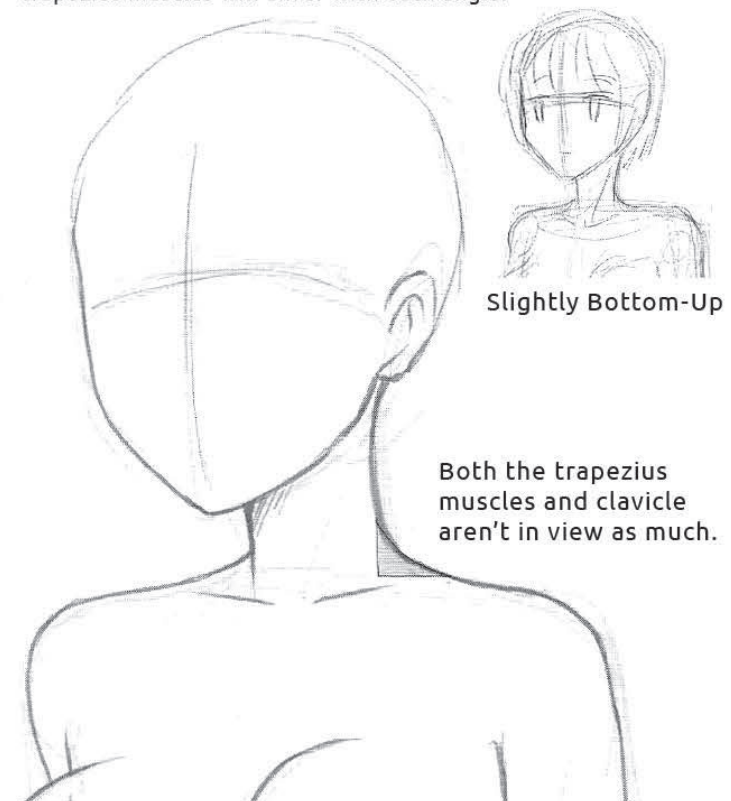
● The Two Types of Normal Angles

When characters are drawn at "normal angles," they're usually drawn with a slightly top-down view or slightly bottom-up view. Even with the same characters in the same posture, the depictions of the clavicle and trapezius muscles will differ with each angle.



Slightly Top-Down

The trapezius muscles are in clear view. The clavicle is distinctly defined.

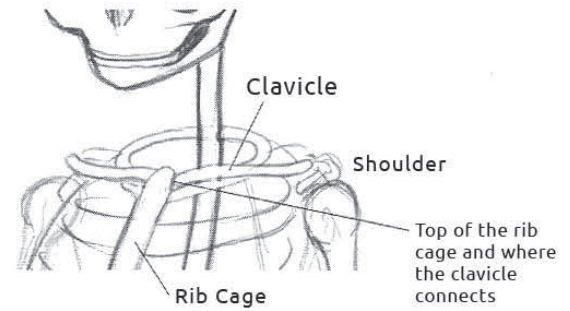
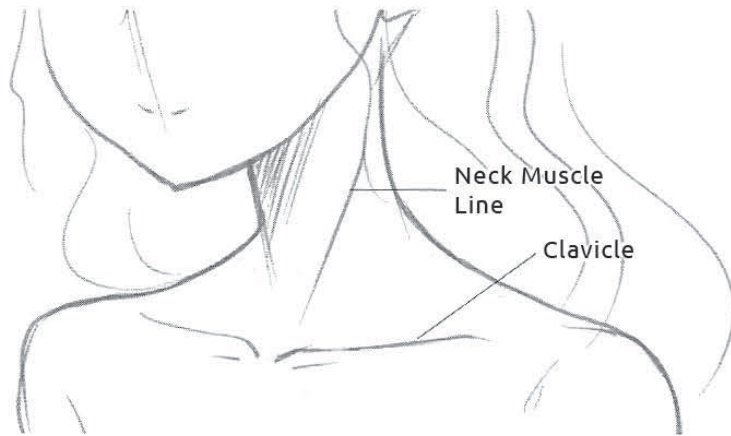


Slightly Bottom-Up

Both the trapezius muscles and clavicle aren't in view as much.

Neck Muscles and Clavicle

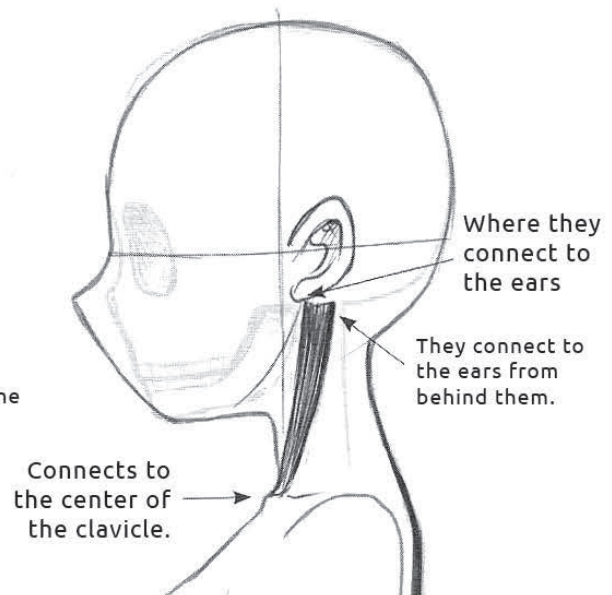
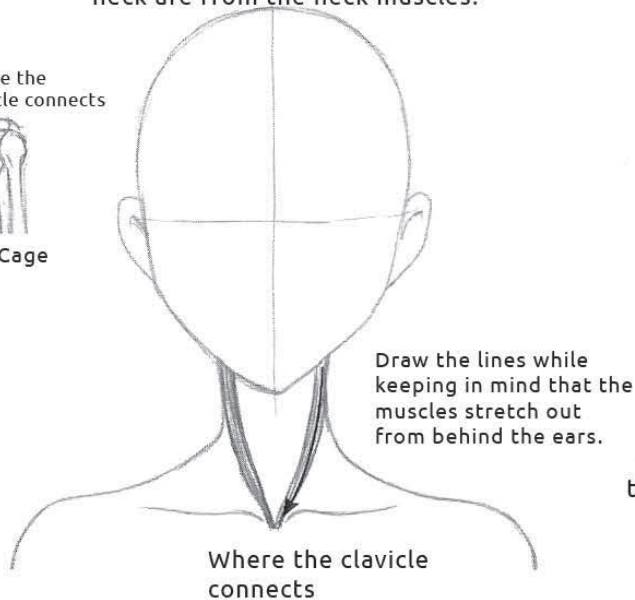
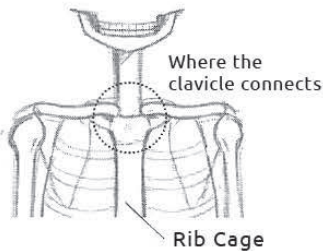
Let's take a look at the lines that make up the neck and clavicle, as well as how they can change through movement.



The thickness and curvature of the clavicle can vary widely, so the lines that show up on the surface will differ depending on the character. Draw while keeping in mind the bones leading from the top of the rib cage to the shoulders.

● Neck Muscles

The lines that show up on the neck are from the neck muscles.



● Regarding Neck Muscles



An example of omitting the neck muscle lines.

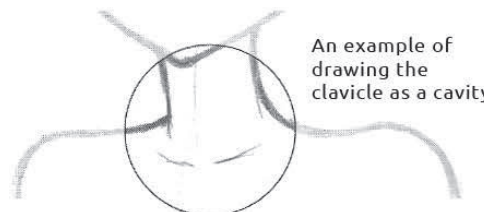


When turning the head, the neck muscle lines usually show up (although you can omit them in this case as well).

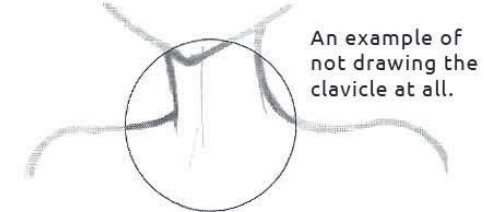
● Representing the Clavicle



An example of slightly drawing the clavicle.



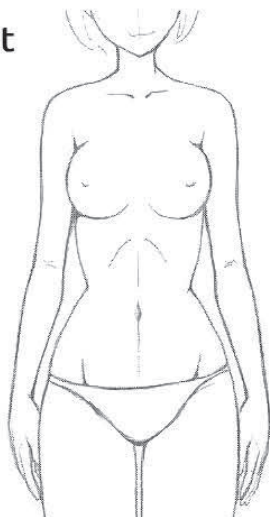
An example of drawing the clavicle as a cavity.



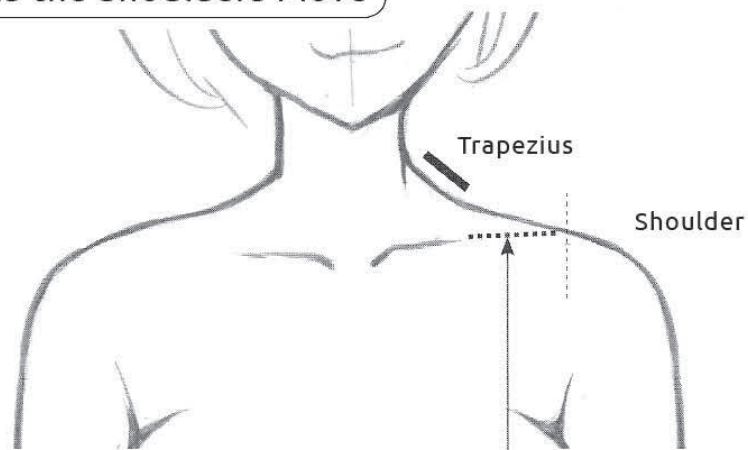
An example of not drawing the clavicle at all.

How the Clavicle Is Represented as the Shoulders Move

● Front



When the shoulders are at a neutral position



Clavicle is lightly represented with no neck muscles shown.

The part of the clavicle that can't be seen: A straight line is drawn here, but in reality it's more curved.



When the arms are raised



The trapezius line is left as is.

The curved line of the clavicle shows up.

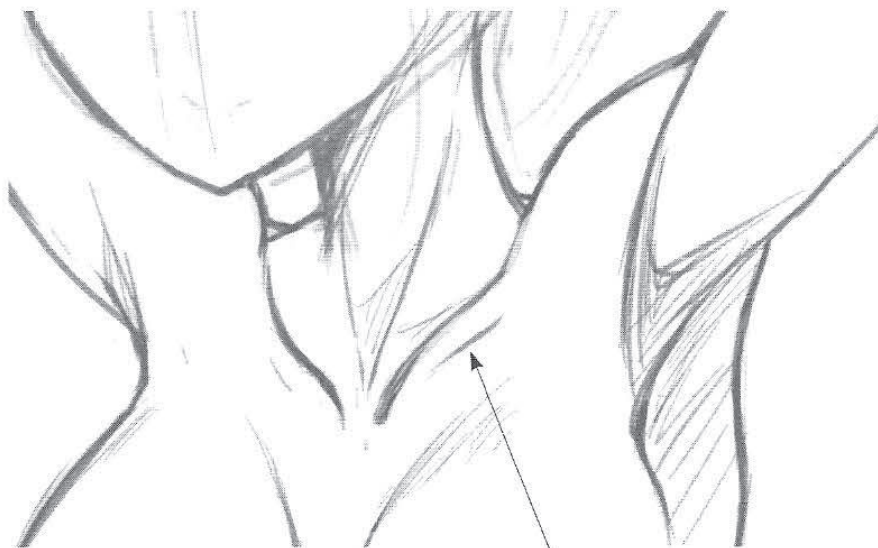
The neck muscle lines will show up when the head moves, for example when the head tilts down or turn to the side.

* It's not that the clavicle bends, but rather that the curvature is now manifesting itself on the surface.

● 45° Angle



When the shoulders are at a neutral position



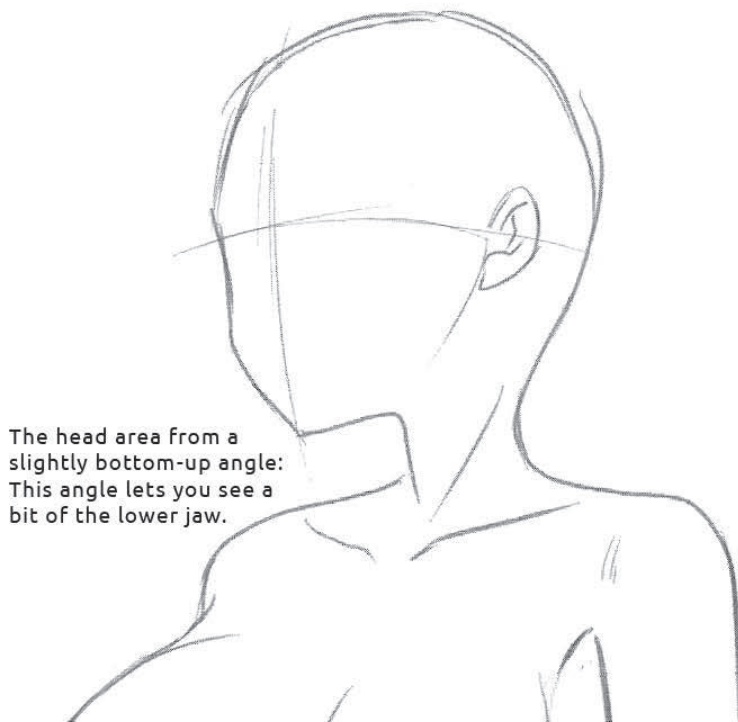
When the arms are raised

By adding light lines around here, you can give more presence to the thickness and dimensionality of the clavicle. It's useful for giving a more strong and sturdy impression.

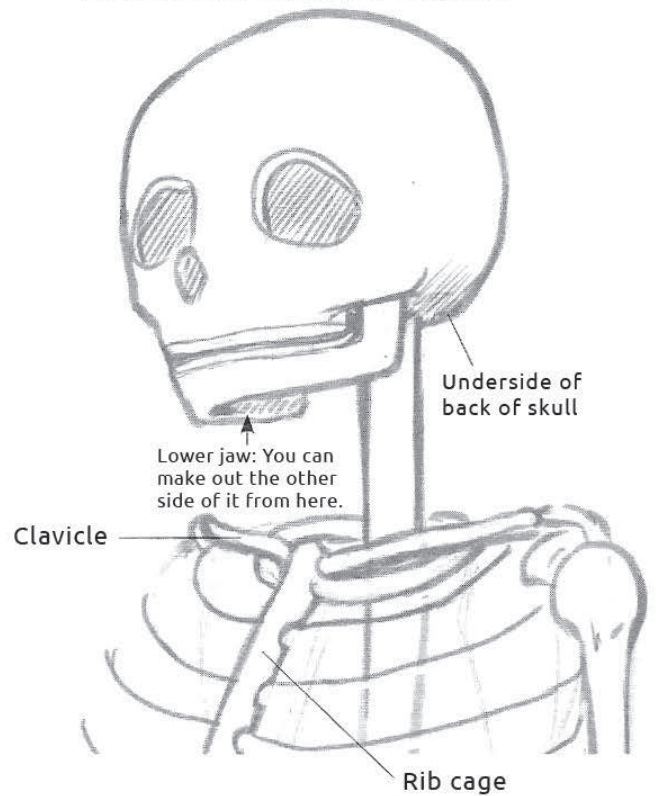
The Skeletal Structure of the Head and Shoulders

Normal Angle - Slightly Upturned

Let's take a look at how the head, neck, and shoulders are connected together.



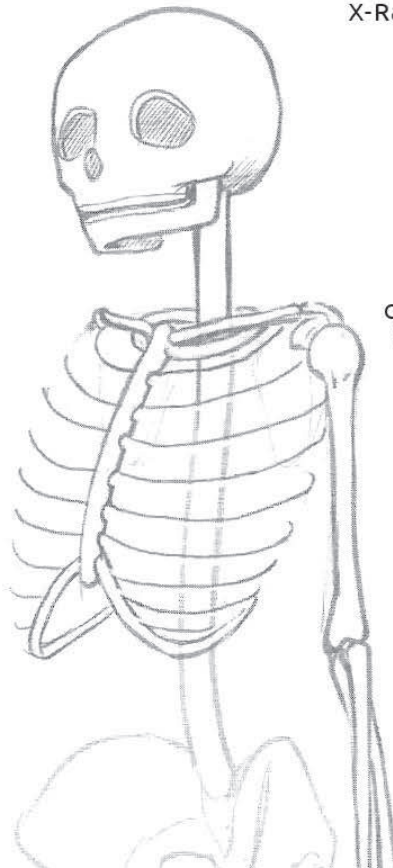
The head area from a slightly bottom-up angle: This angle lets you see a bit of the lower jaw.



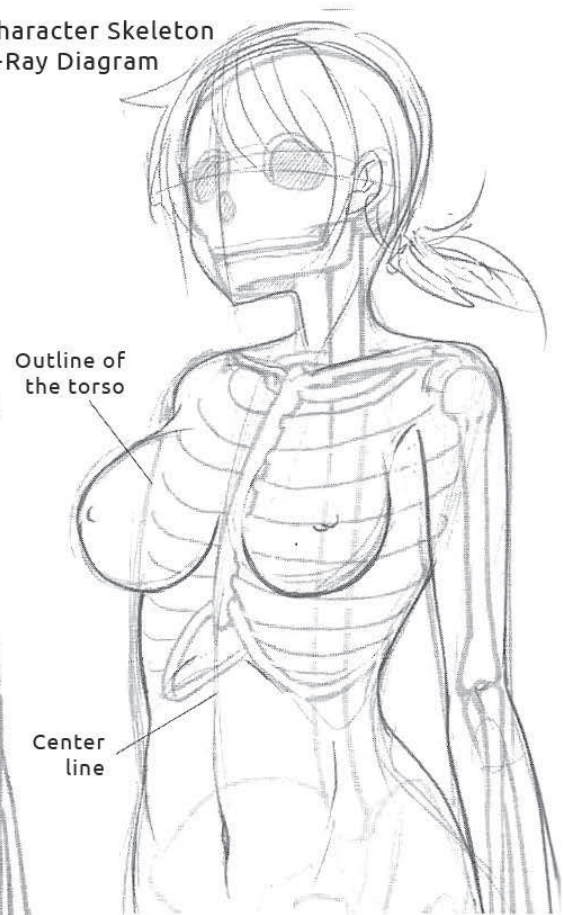
● Reference - Waist Shot



Character Skeleton



Character Skeleton X-Ray Diagram



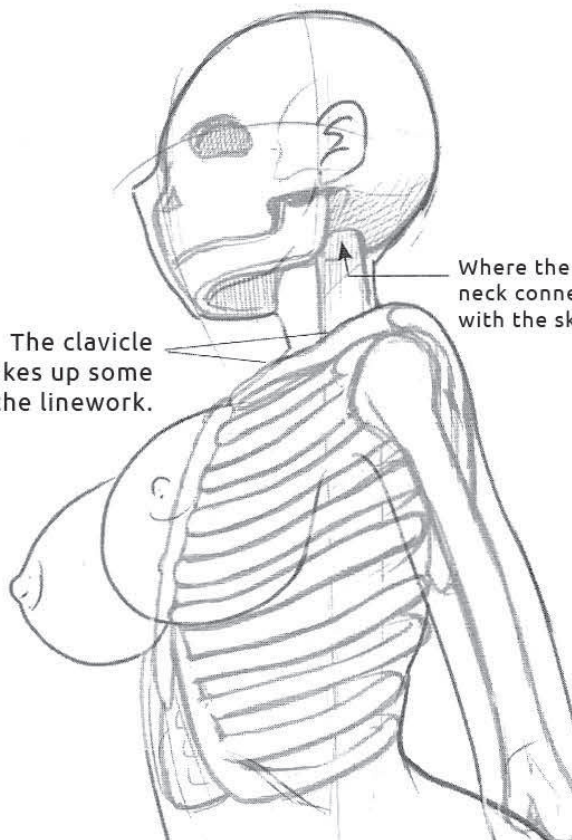
* Everything from the neck down is drawn at a normal angle.

Bottom-Up Angle

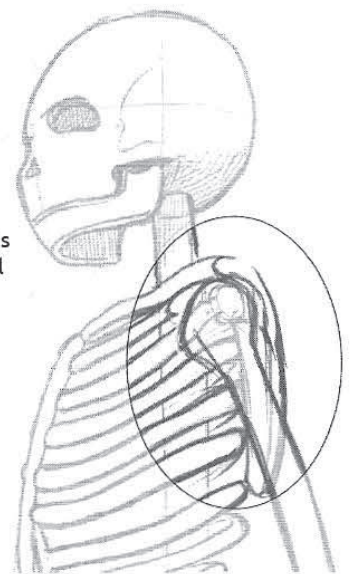
● Side View



The clavicle makes up some of the linework.



Where the neck connects with the skull



Character Skeleton
The ribs, shoulder joint, and scapula are hidden under the arm.

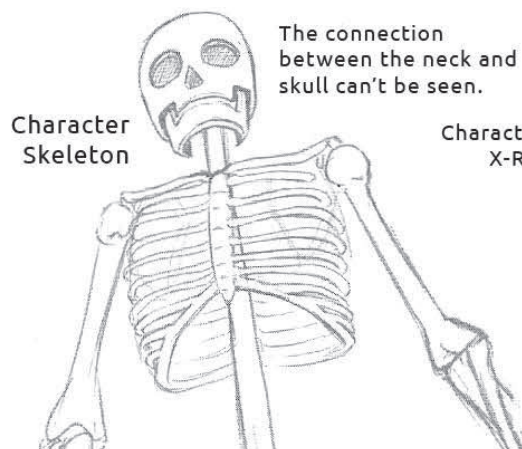
Character Skeleton
X-Ray Diagram

● Front View



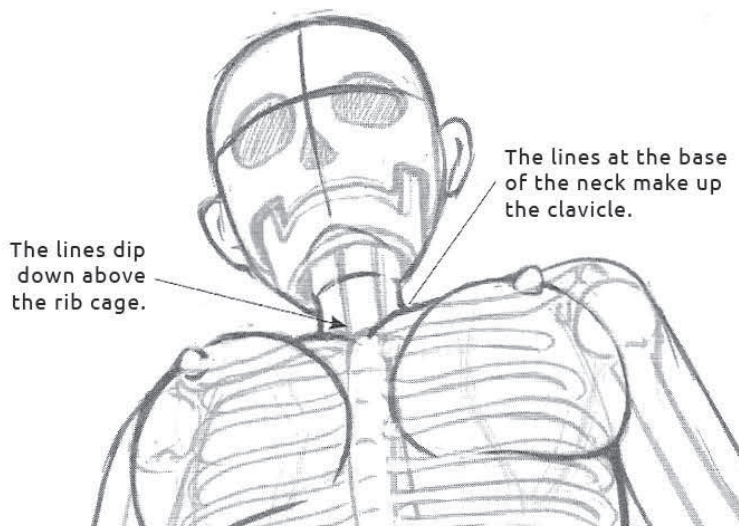
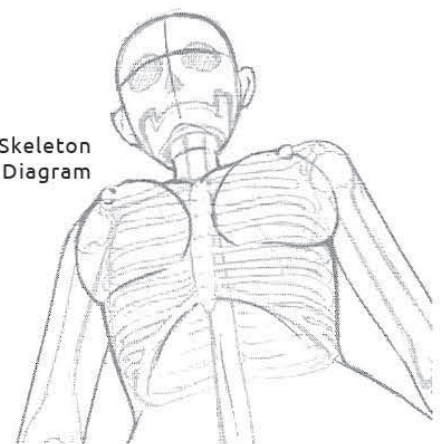
Where the neck connects to the head: The line is curved.

Character Skeleton



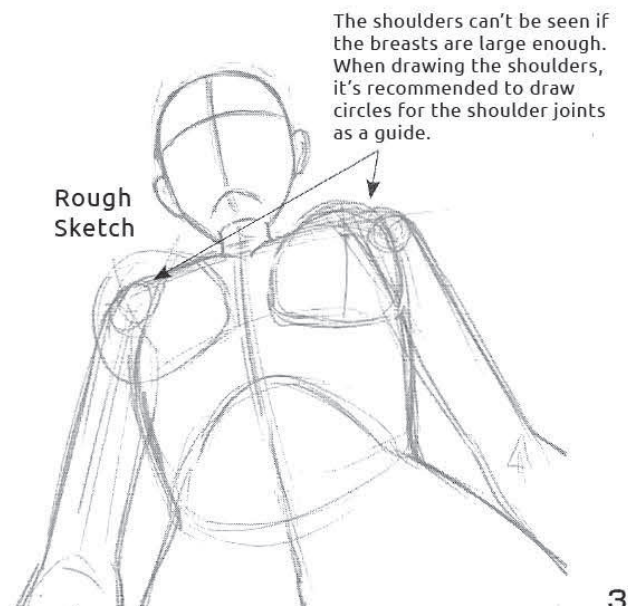
The connection between the neck and skull can't be seen.

Character Skeleton
X-Ray Diagram



The lines at the base of the neck make up the clavicle.

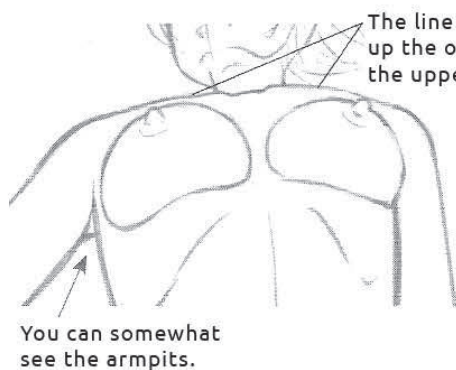
The lines dip down above the rib cage.



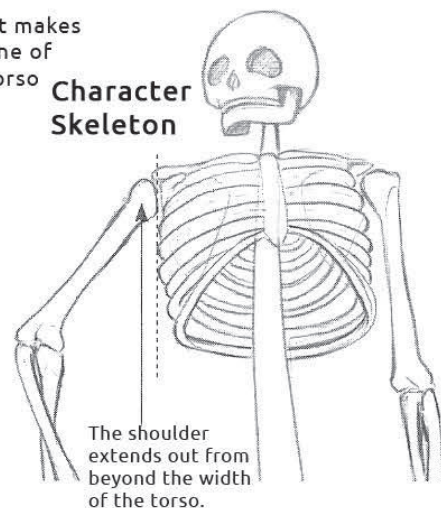
The shoulders can't be seen if the breasts are large enough. When drawing the shoulders, it's recommended to draw circles for the shoulder joints as a guide.

Rough Sketch

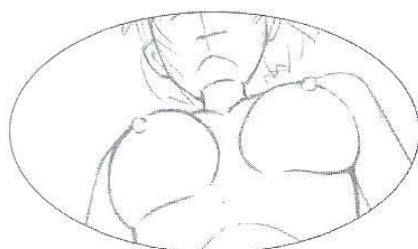
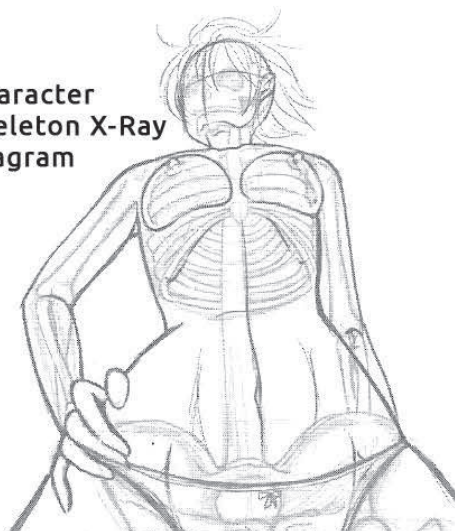
● Front View With the Breasts Not Being as Large



Character Skeleton



Character Skeleton X-Ray Diagram



The clavicle makes up the outline of the upper torso.

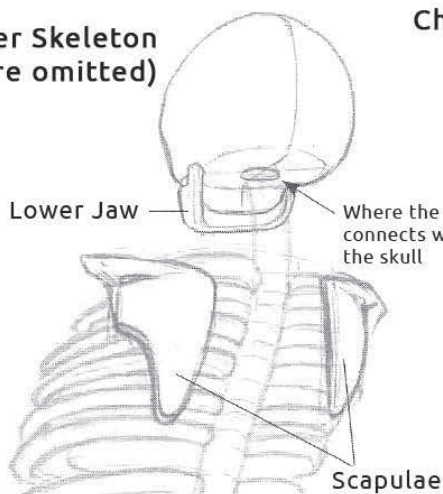


Only part of the clavicle can be seen when the breasts are large enough.

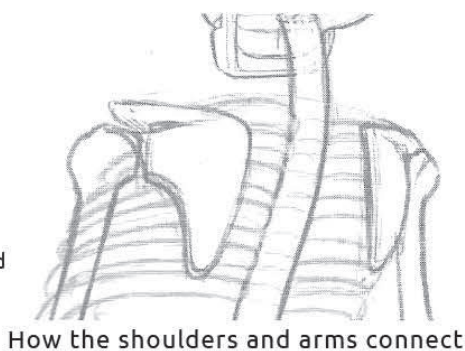
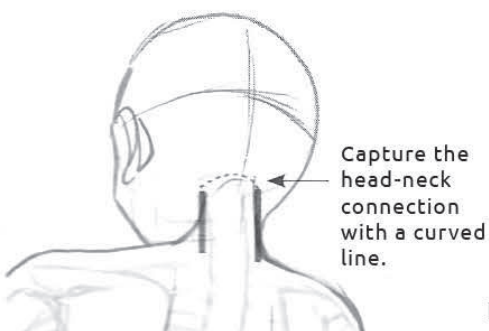
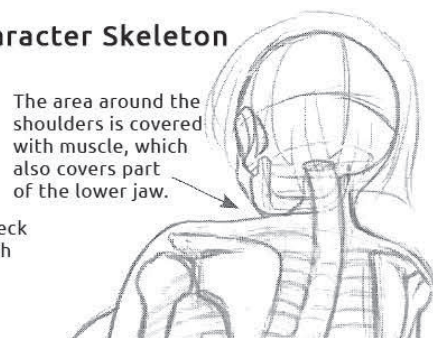
● 45° Angle Back



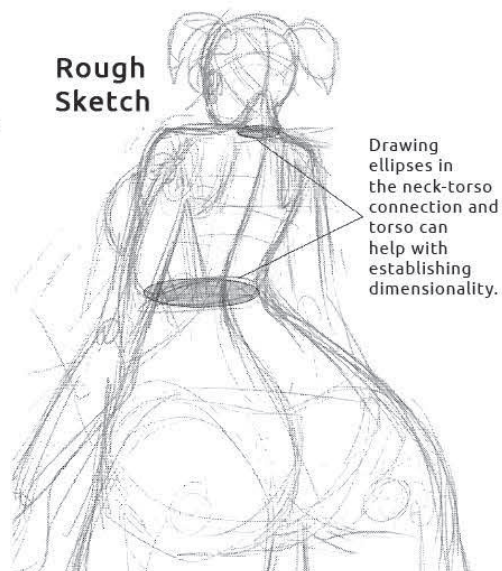
Character Skeleton (Arms are omitted)



Character Skeleton



Rough Sketch

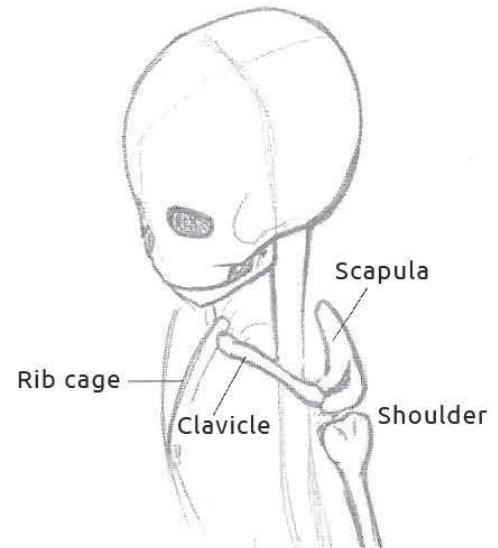


Top-Down Angle

● Side View



Character Skeleton
X-Ray Diagram

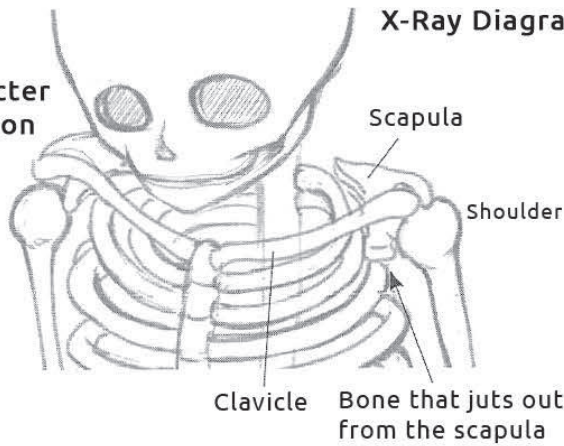


Character Skeleton
(Rib cage omitted)

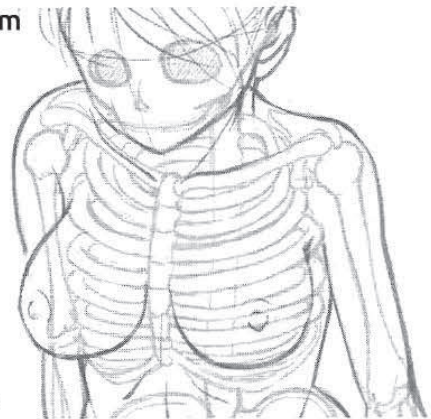
● 45° Angle



Character
Skeleton



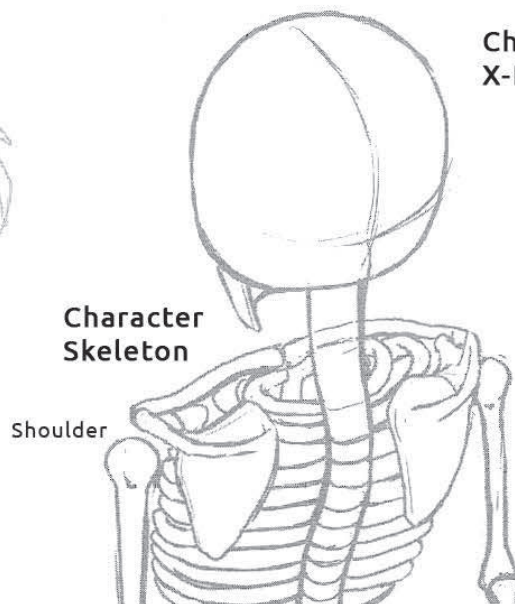
Character Skeleton
X-Ray Diagram



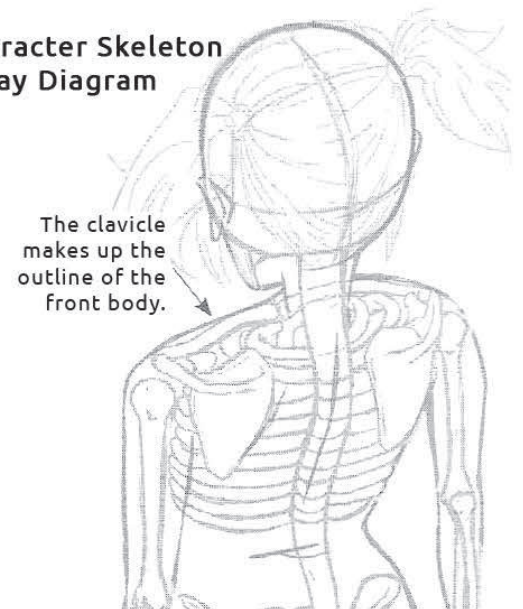
● 45° Angle Back



Character
Skeleton

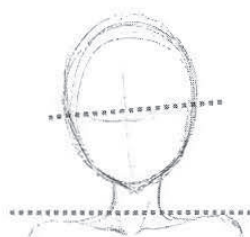


Character Skeleton
X-Ray Diagram

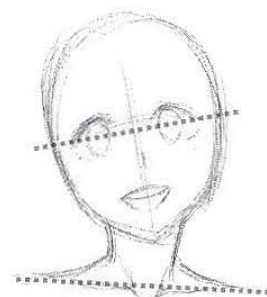


Head Presentation

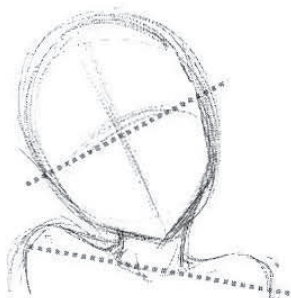
The tilt of the head, the area around the neck, and the shoulders can all add a lot to a character's movement and expression.



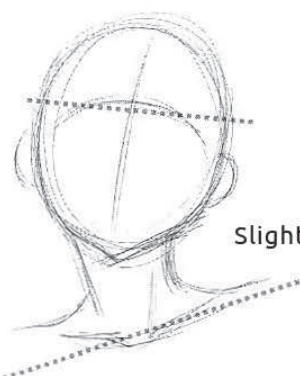
Front angle, with the head slightly tilted.



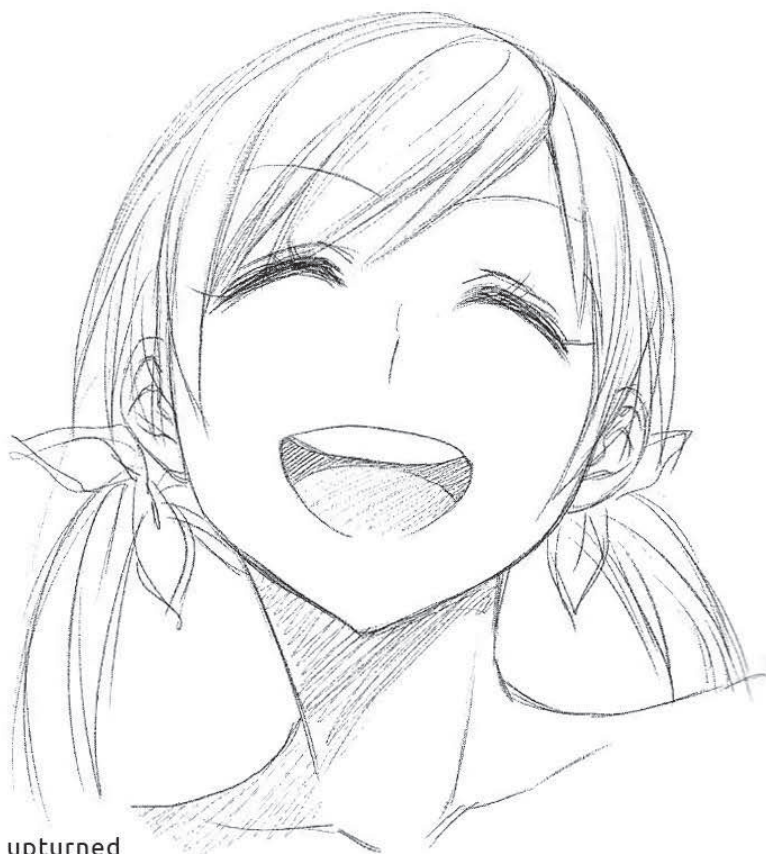
Changing the tilt of both the face and shoulders.

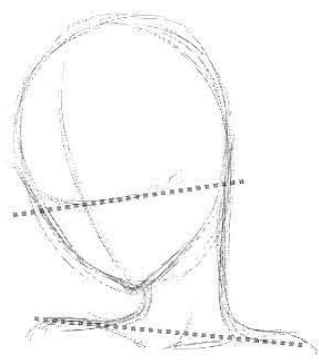
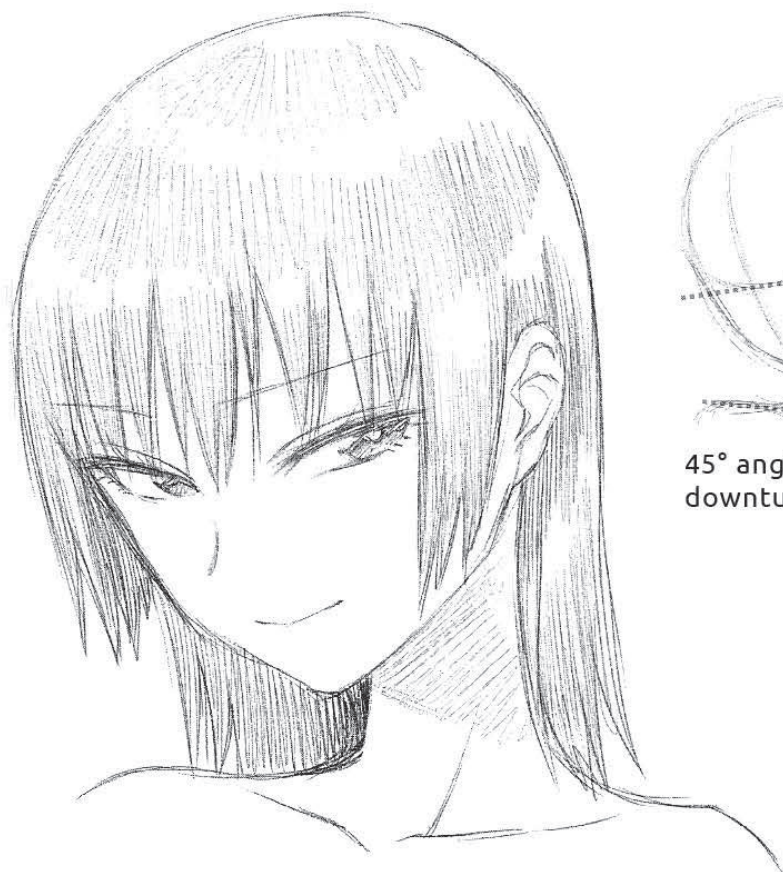


Tilt + shoulders lifted

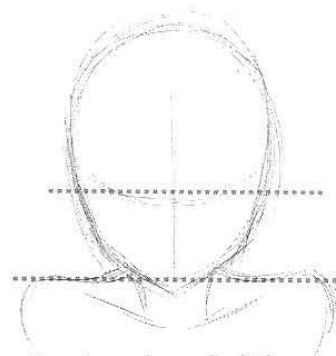


Slightly upturned

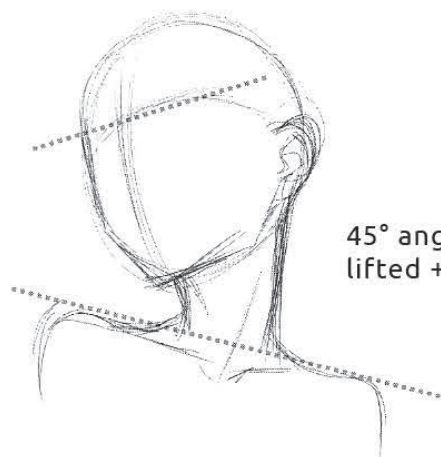




45° angle + slightly
downturned



Front angle + slightly
downturned + shoulders
slightly lifted



45° angle + jaw
lifted + tilt

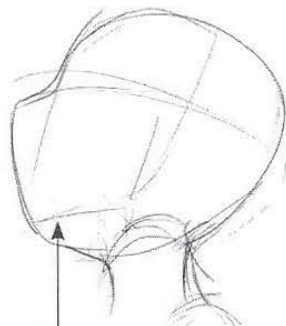
Drawing the Lower Jaw

This is a drawing of an upturned face. Let's take a look at how the head connects with the neck.

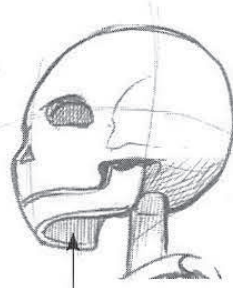
● Profile



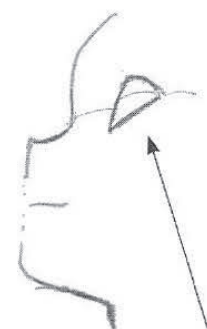
Realistic Style
The style that defines the shape of the nose and mouth with undulations



Outline: The lower jaw is captured.

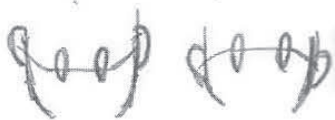


The lower jaw has a cavity in terms of skeletal structure.



For a more anime look (no undulations), the placement of the eyes can determine the angle or incline of the head.

Point of Notice - Eye Placement



Downwards

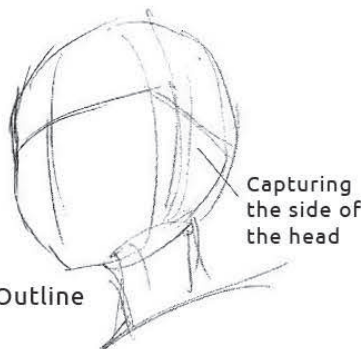
Upwards

By using a line to guide eye placement, you can represent either upturned or downturned faces.

● 45° Angle



Realistic Type



Outline

Capturing the side of the head



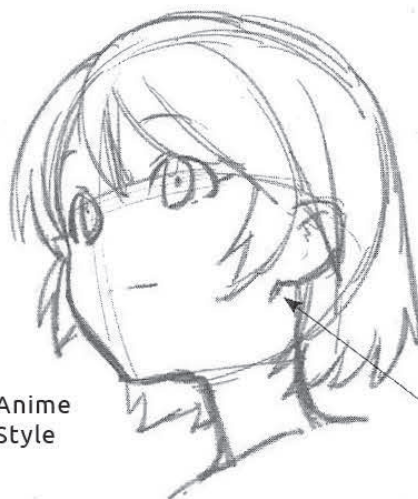
Close to the final product



Point of Notice

Ear Placement

The ears are located directly at the jaw's connection point. By clearly drawing the connection point, you can bring about a stronger sense of dimensionality.



Anime Style

Where the jaw connects

● 45° Angle (Lying On Back)



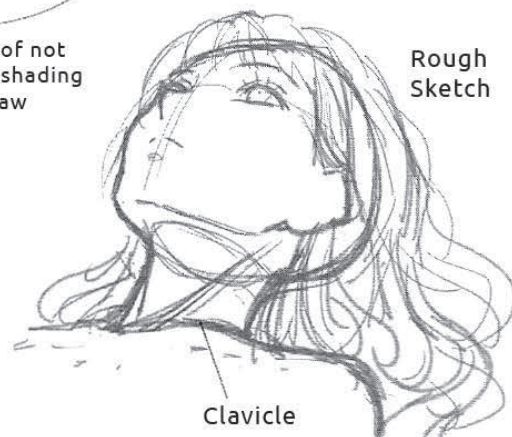
By adding shading under the jaw, more of the head's dimensionality can be brought out.



In the case of not adding any shading below the jaw



In the case of drawing the eyes with a more deformed look (This is fine, too.)

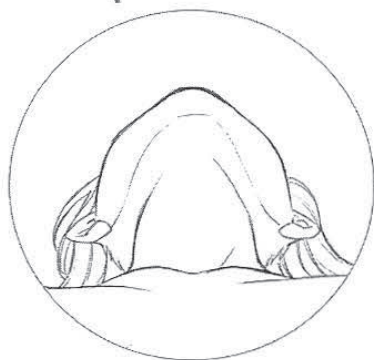


Rough Sketch

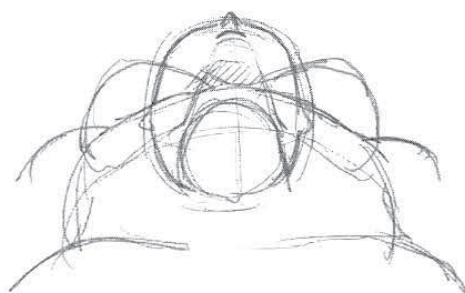
Clavicle

This is a difficult angle to accurately capture the body shape from. Pay close attention to the distance between the ears and clavicle while drawing.

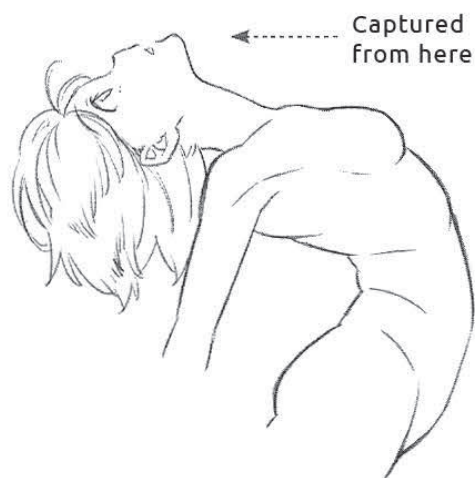
● In Case of a Straight Upwards Angle



In the case of not adding any shading below the jaw

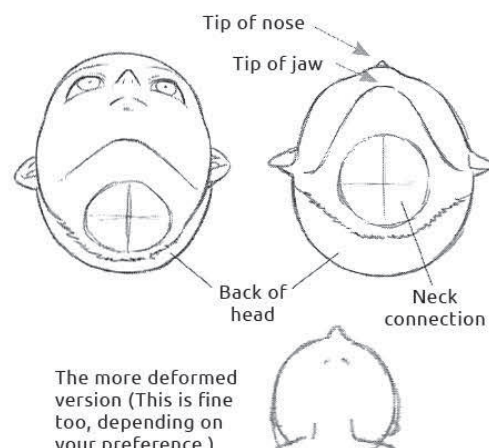


Rough sketch: The parts of the head and neck connection that are covered up by the body are drawn too.



Captured from here

Upwards or Downwards



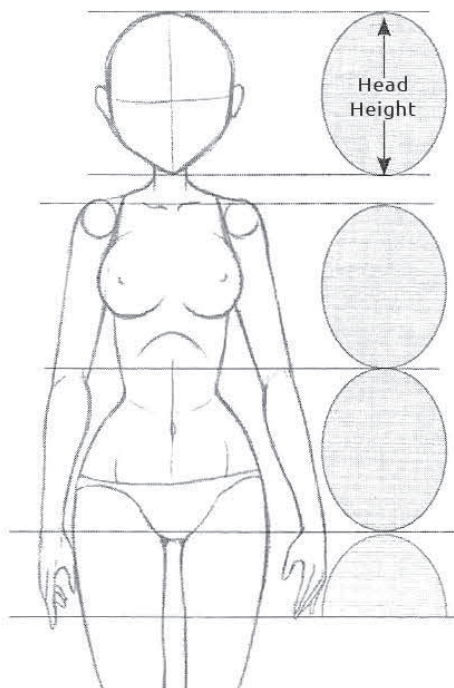
The more deformed version (This is fine too, depending on your preference.)

Drawing the Arms and Hands

Let's take a look at the structure of the shoulders, arms, and hands.

Prominent Features of the Arms

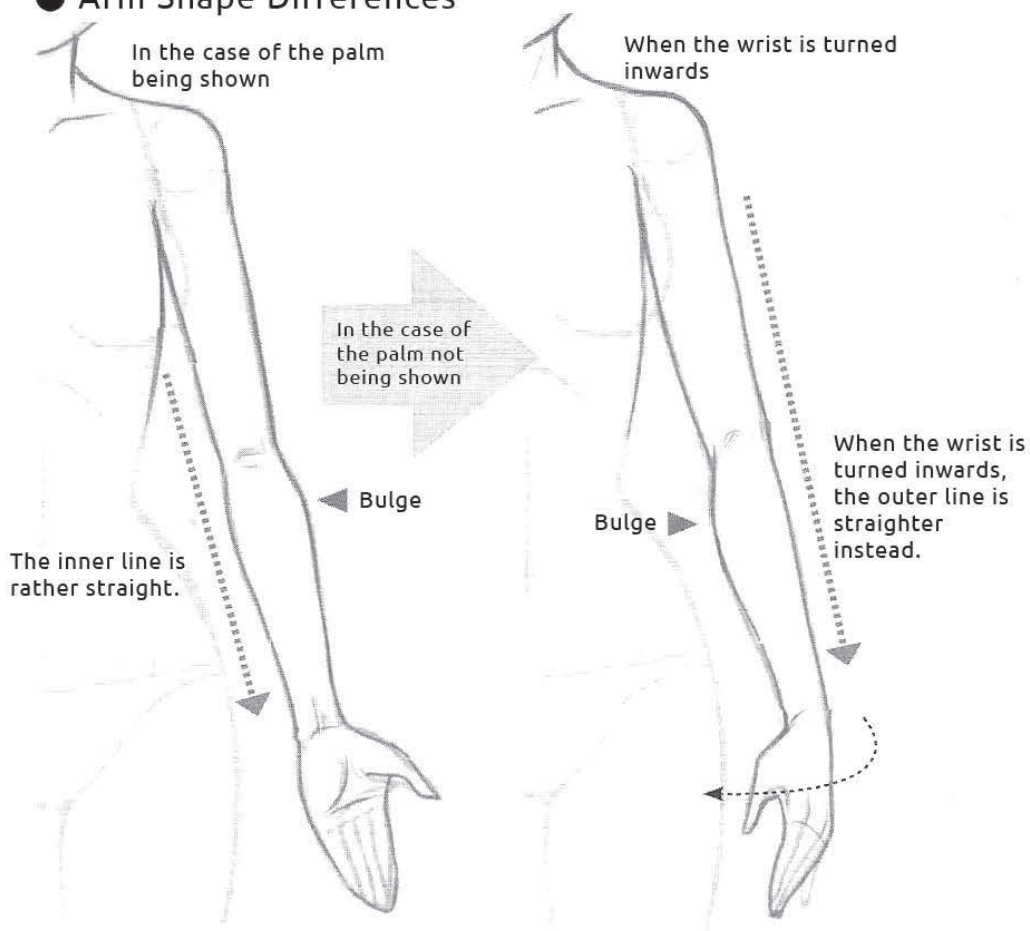
● Arm Length



The length of an arm is about twice the height of the head.

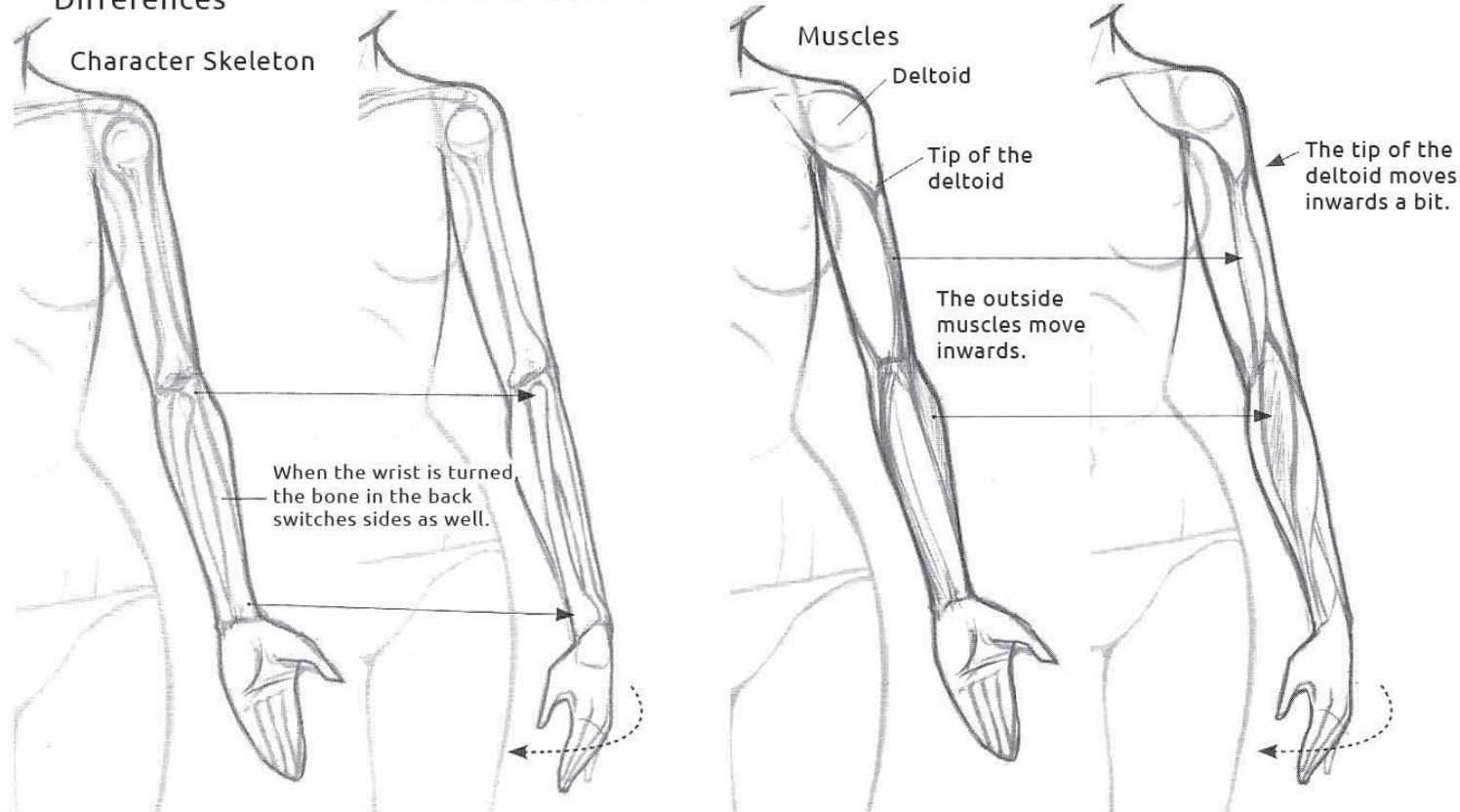
The arm shape will differ depending on the direction the palm is facing.

● Arm Shape Differences



● Bone and Muscle Differences

The bones and muscles also twist when the wrist is turned inwards.



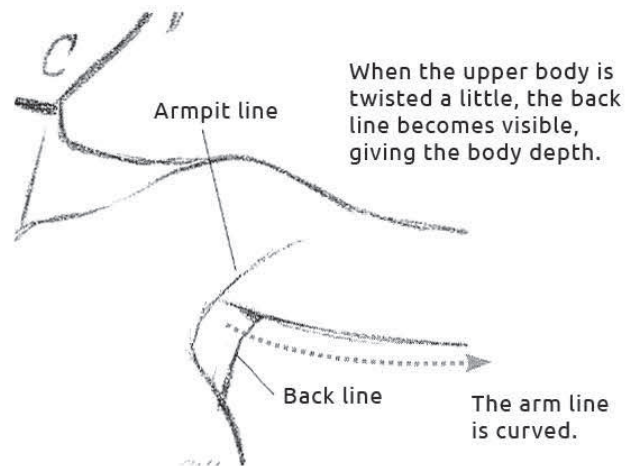
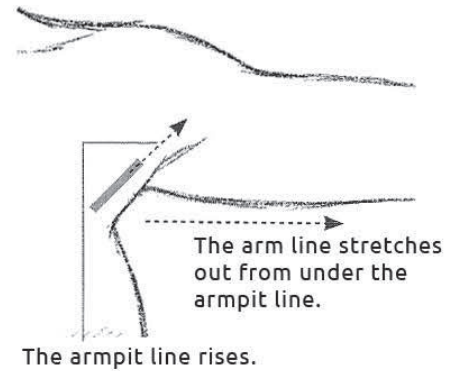
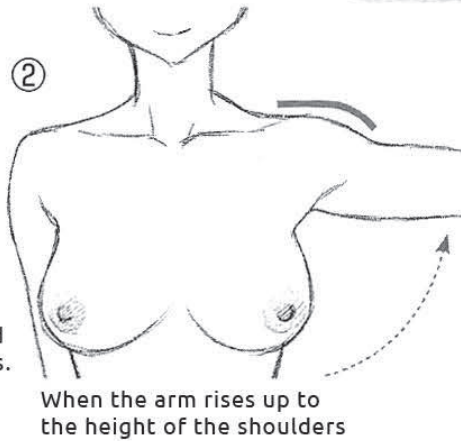
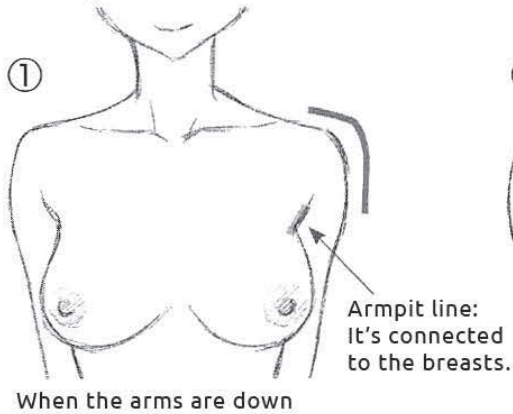
How the Arm Connects

Let's take a look at how the arm connects to the body depending on the pose. Pay close attention to how the representations of the armpits and shoulders change.

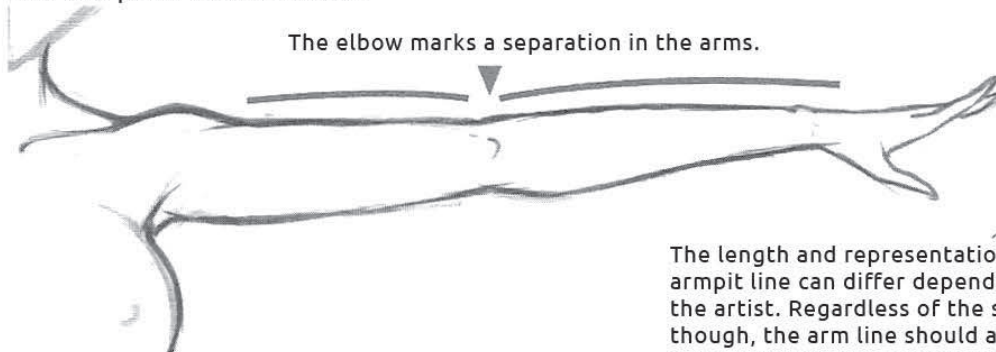
How the Arm Connects 1 - In the Case of the Arm Raised to the Side

Front Angle

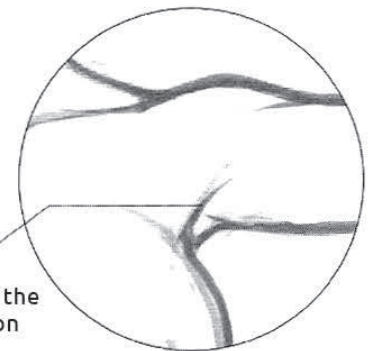
* We'll be calling the line that connects the breasts to the armpits the "armpit line."



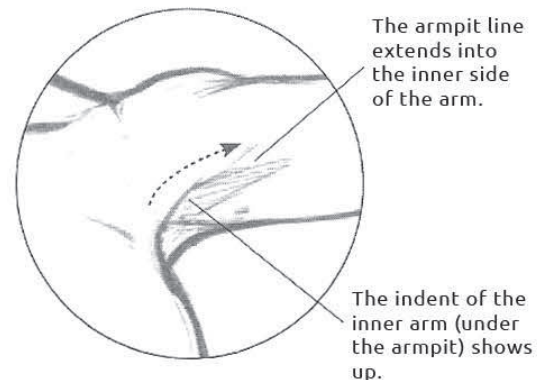
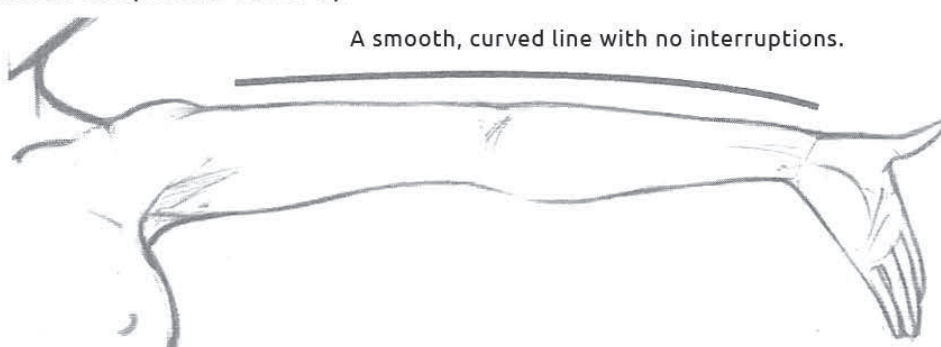
When the arm is stretched out and the palm is faced down



The length and representation of the armpit line can differ depending on the artist. Regardless of the style though, the arm line should always extend from beyond the armpit line.



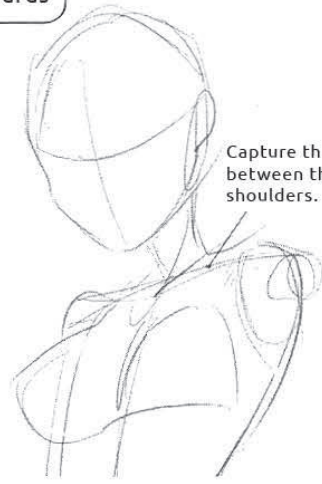
When the palm is faced up



How the Arm Connects 2 - In Case of the Arms Raised Upwards

● Raising the Arms

① When the arms are down

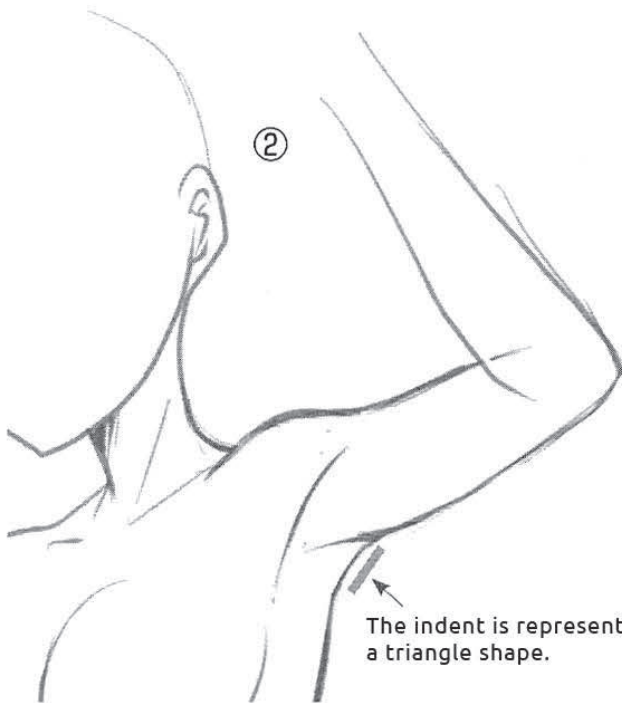


Outline: Draw the depth of the body and the shoulder placement.



Center line (used as a guide)

The drawing process often involves drawing the parts of the body that get covered up by the arms.



The indent is represented with a triangle shape.



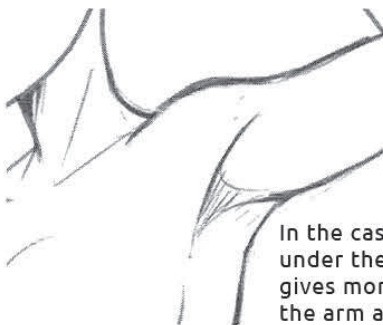
A supply line

Draw the lines around the arm connection.

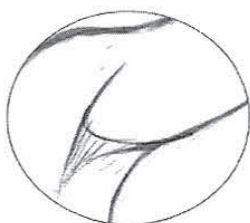
The armpit line is omitted.

The back line extends from between the body and arm's connection.

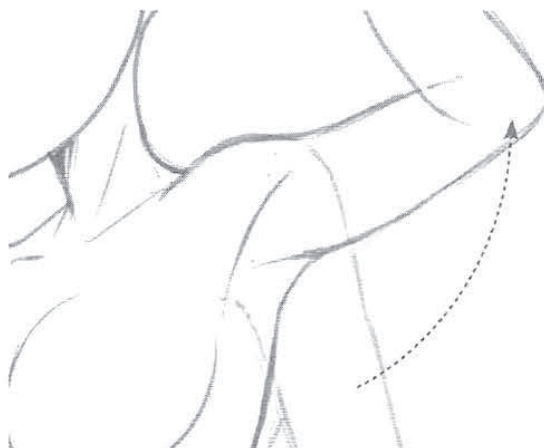
Similarities to when the arms are lowered



In the case of shading under the armpit, it gives more depth to the arm and body.



The boundary line of the shading is curved, representing the roundness of the arm.

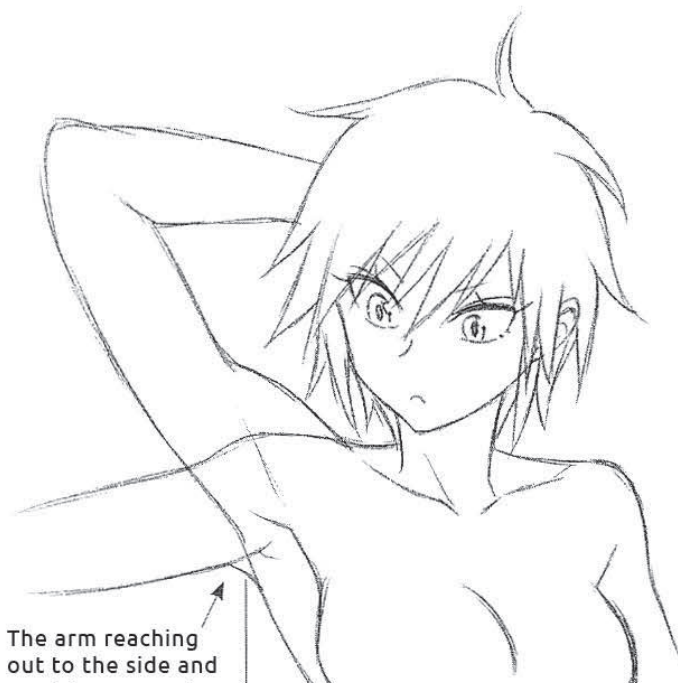
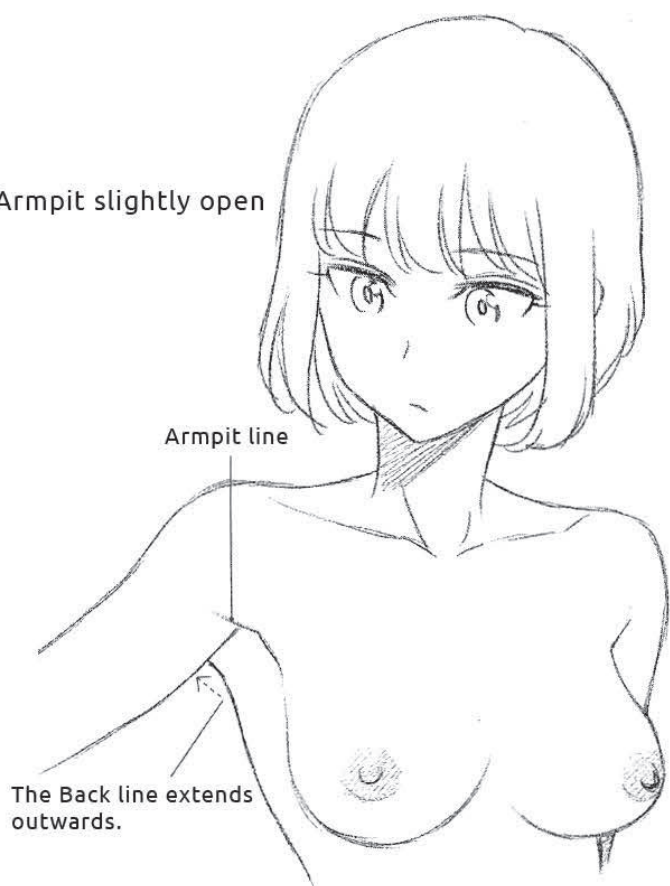


Let's take a look at the changes in the placement of the arm connection and shoulder.



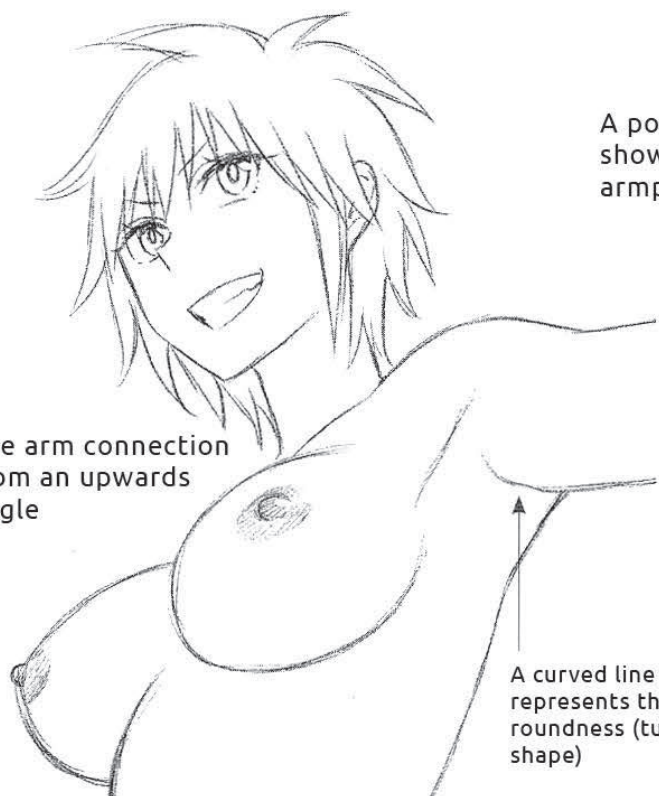
- Let's take a look at how to draw the area around the shoulder and below the armpit (arm connection).

Armpit slightly open



Draw it with the idea of skin stretching and loosening.

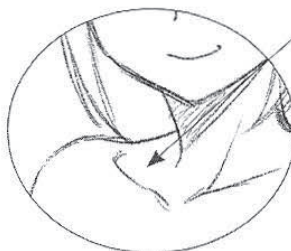
The arm connection from an upwards angle



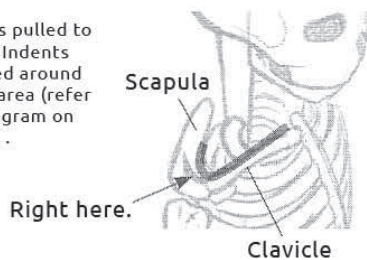
A pose involving showing off the armpit



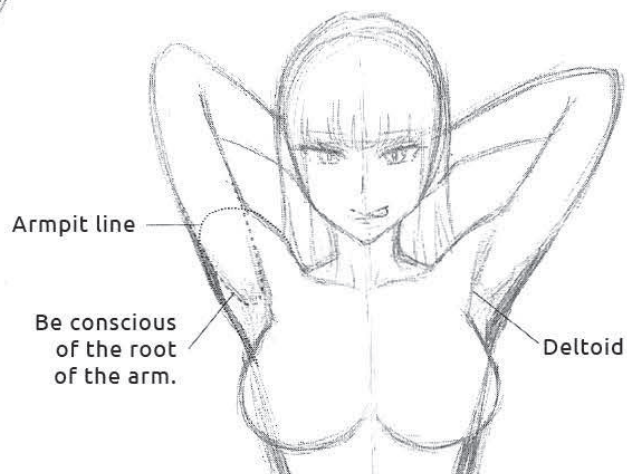
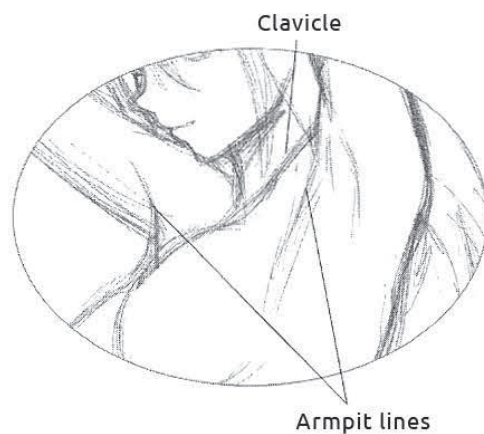
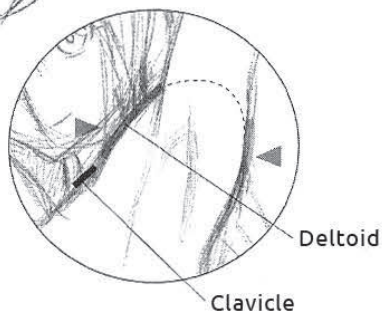
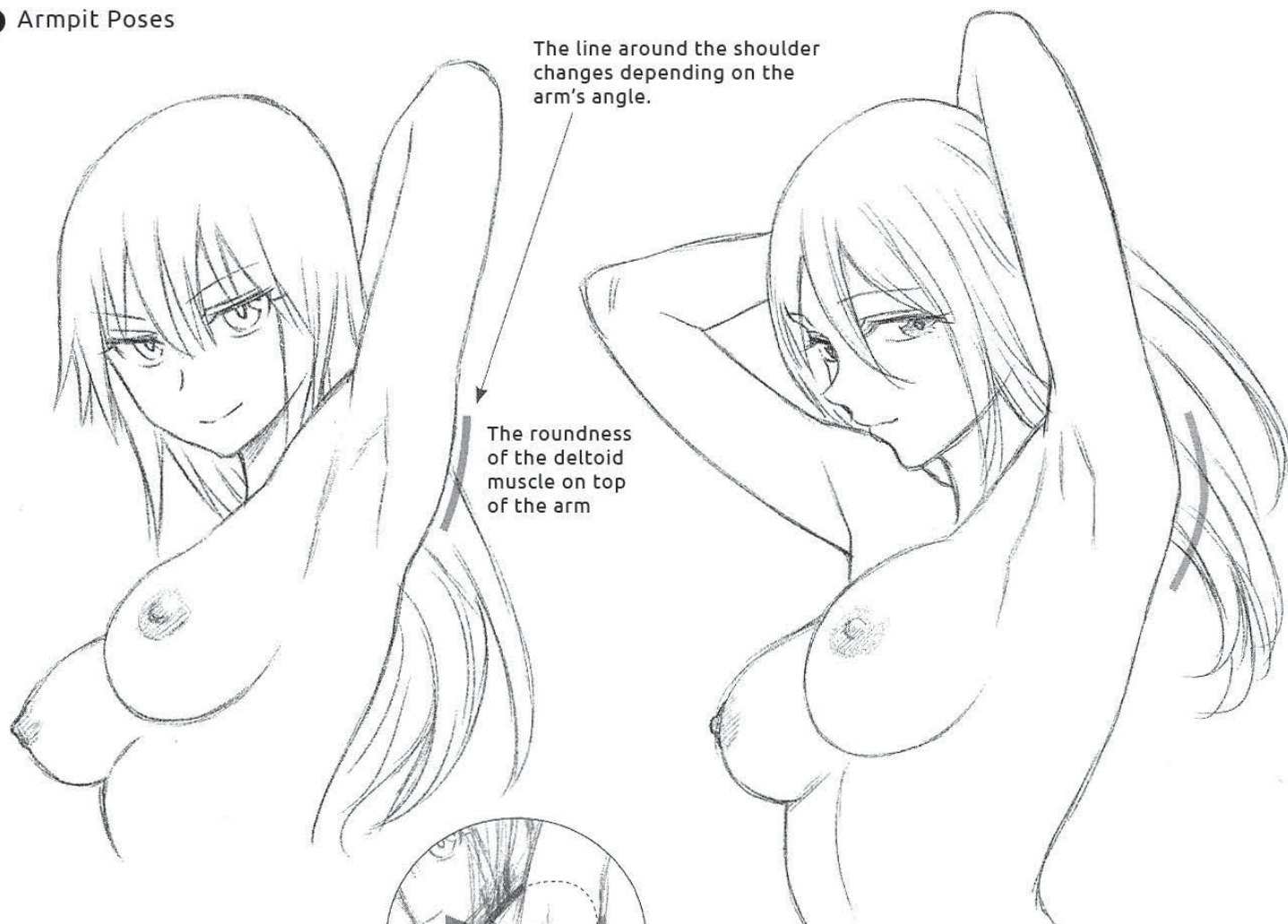
The arm essentially digs under the deltoid muscle.



The arm is pulled to the back. Indents are formed around the neck area (refer to the diagram on the right).

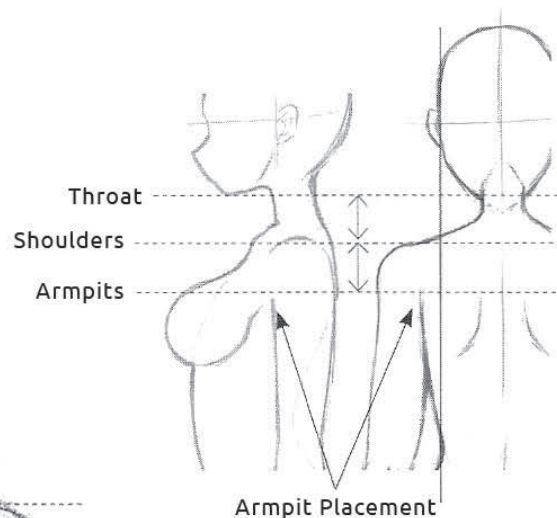
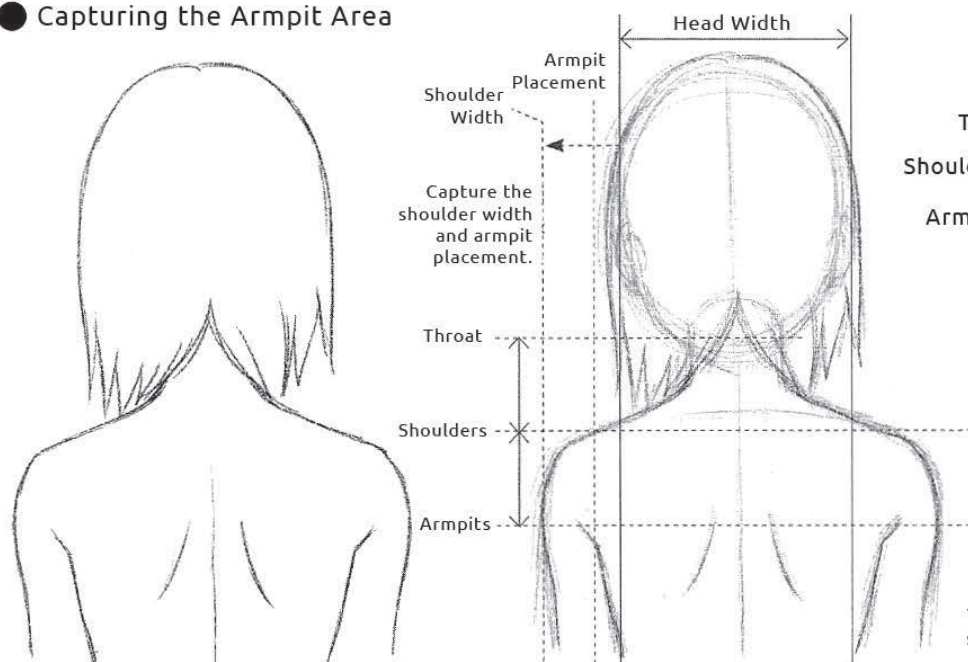


● Armpit Poses



How the Arm Connects 3 - Backside

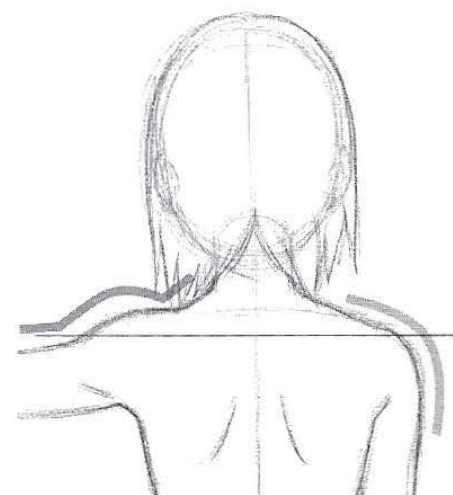
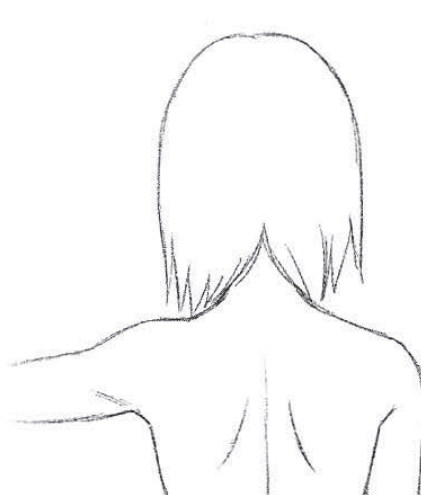
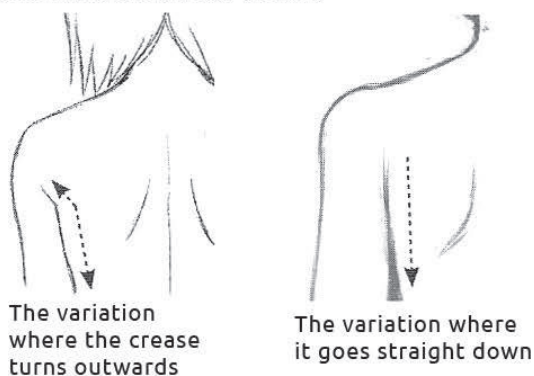
● Capturing the Armpit Area



When drawing arms from the back, use the head (like the head size and jaw placement) to figure out where to connect the arm and where to put the armpits.

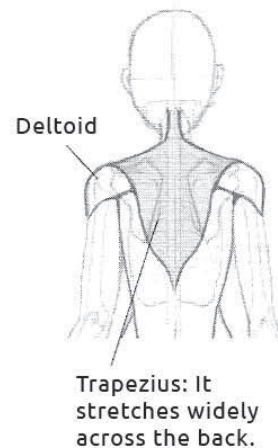
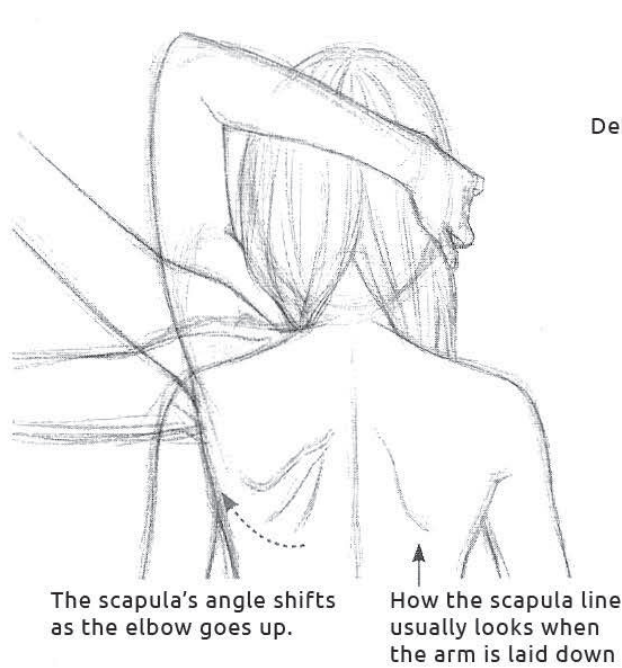
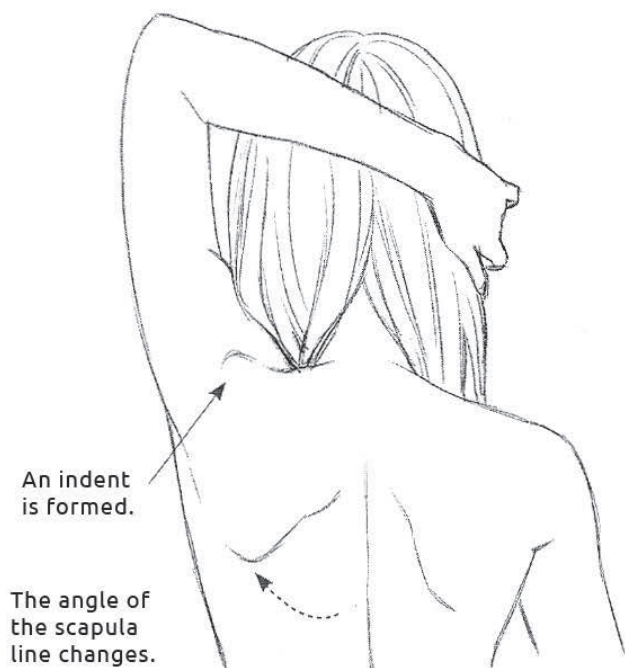
* The proportions of the shoulder width, throat, shoulders, and armpits all differ depending on the artist. Draw them with the balance you prefer.

There are 2 variations to the armpits when the arms are down.

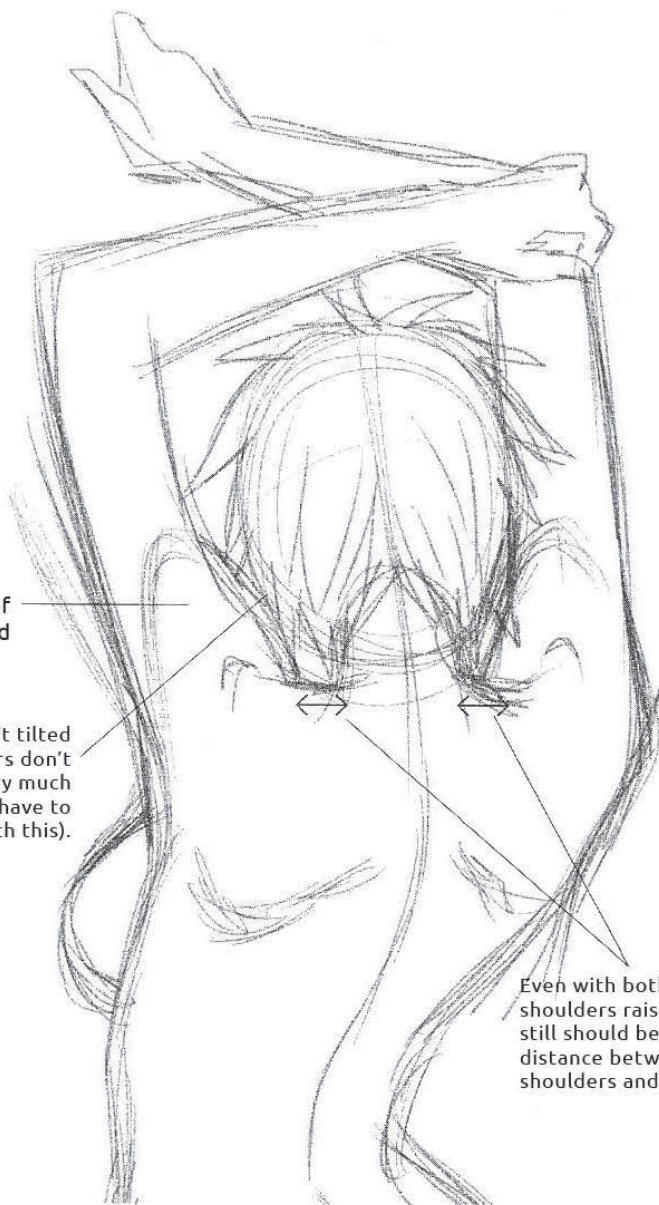


When raising the arm up to shoulder height, the silhouette of the shoulders changes.

● In the case of a single arm being raised



● Both arms raised

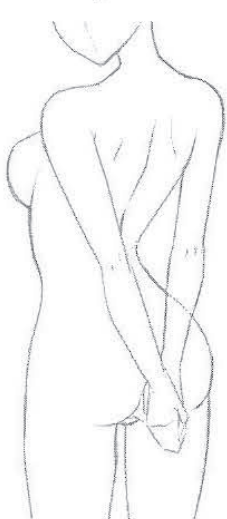


Outline of the deltoid

If the head isn't tilted down, the shoulders don't stick to the head very much (sometimes you have to take liberties with this).

Even with both shoulders raised, there still should be some distance between the shoulders and head.

● The shoulder area when the arms are naturally crossed together in the back



Throat

Shoulders

Armpits



Use the throat and shoulders as a guide for armpit placement.

* There are many different ways you could adjust the sizes of the scapulae and their placement. When fleshing out the drawing, some people prefer to make the scapulae stand out more.

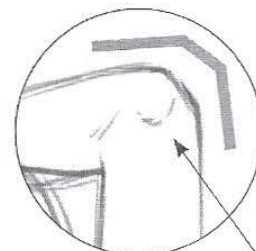
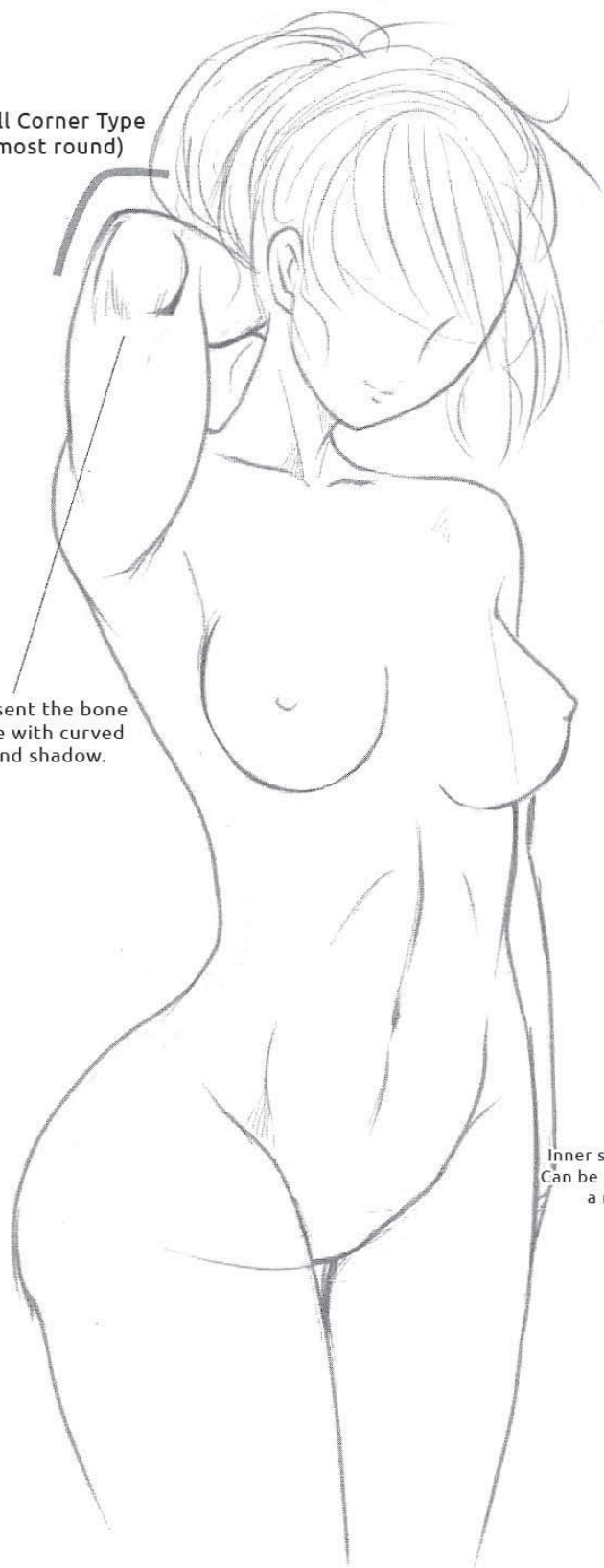
Drawing the Elbows

The elbow joints are composed of bone and tendon. Pay close attention to the hardness of the bone especially when the arm is bent. Let's take a look at some poses involving elbows.

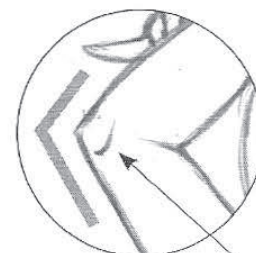
How Elbows Are Represented in Various Poses

Dull Corner Type
(almost round)

Represent the bone
outline with curved
lines and shadow.



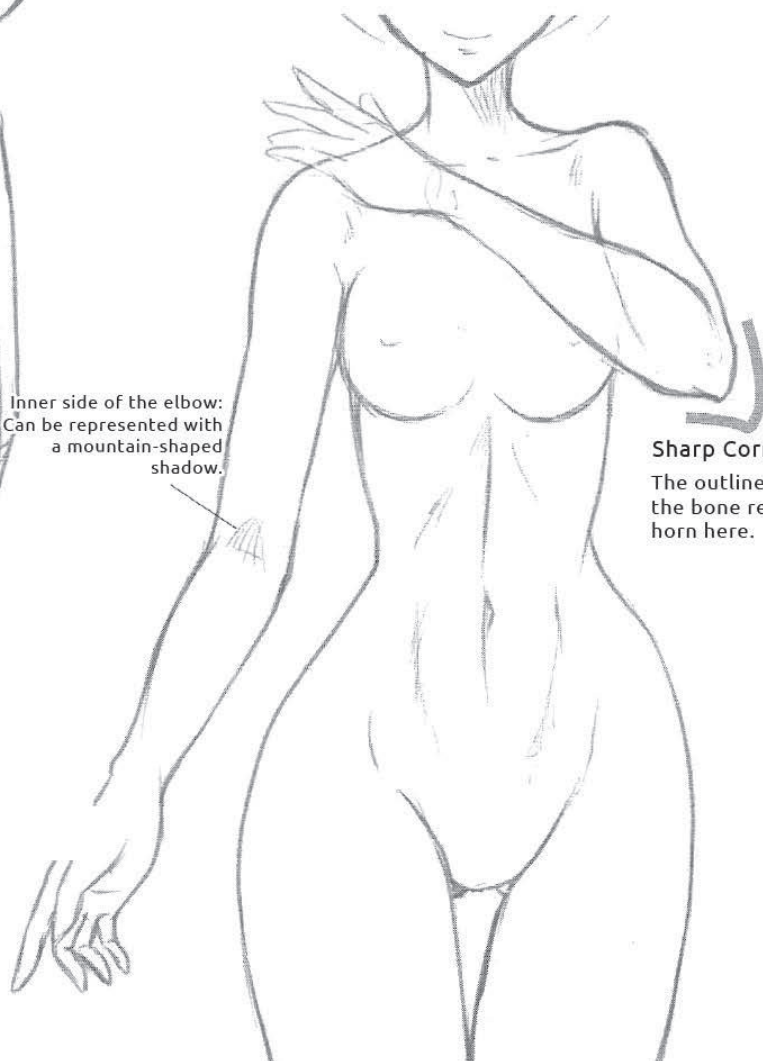
Mt Fuji Type



Corner Type

Both of these types
use curved lines to
represent the bone
sticking out.

Inner side of the elbow:
Can be represented with
a mountain-shaped
shadow.

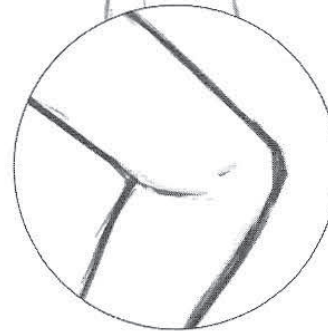
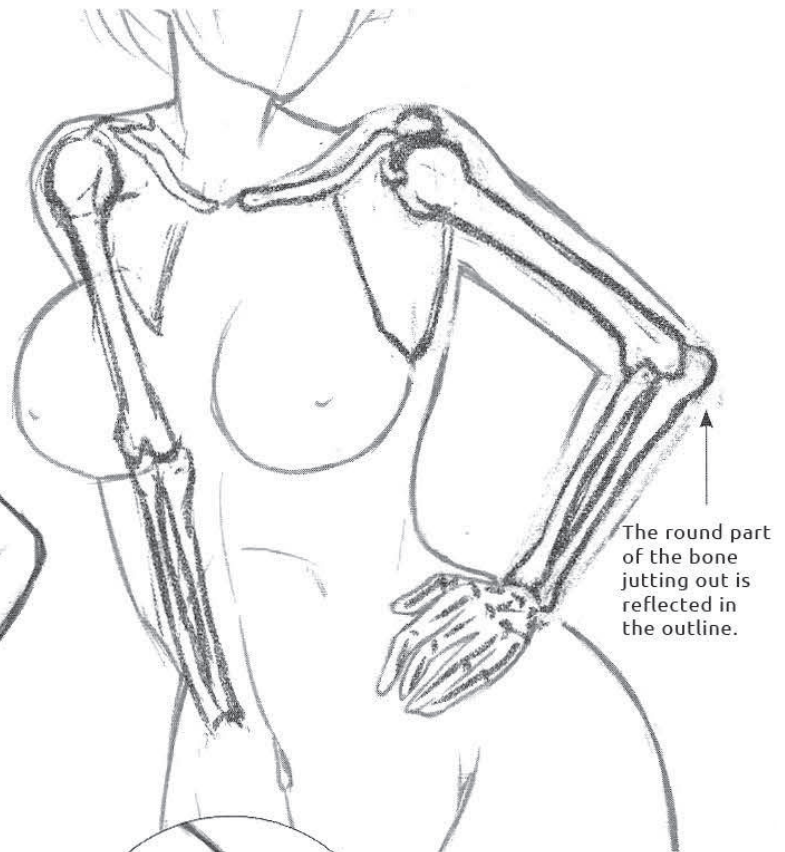


Sharp Corner Type

The outline of part of
the bone resembles a
horn here.

Elbow and Elbow Joint Representation

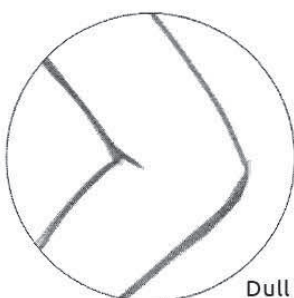
● Elbow thrust outwards



Dull Corner Type
(almost round)

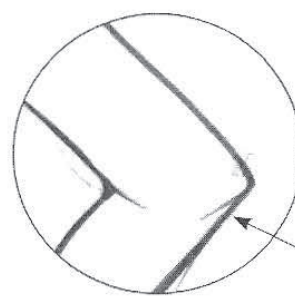
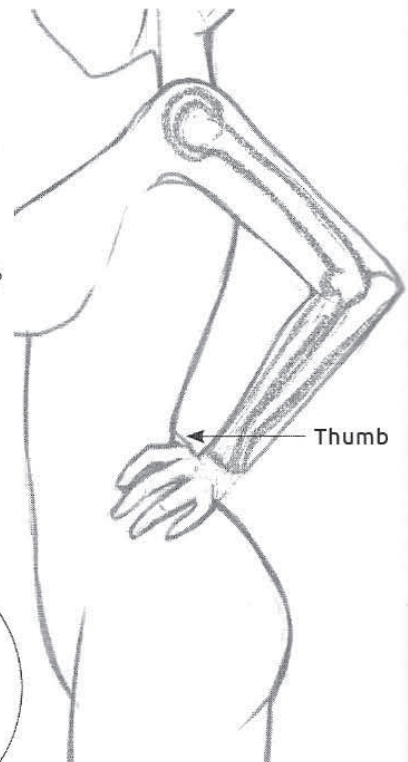
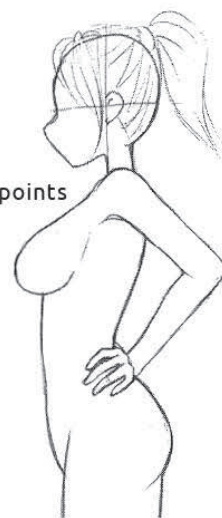
Placing hands on waist

The thumb points downwards.



Dull Corner Type
(almost round)

The thumb points upwards.

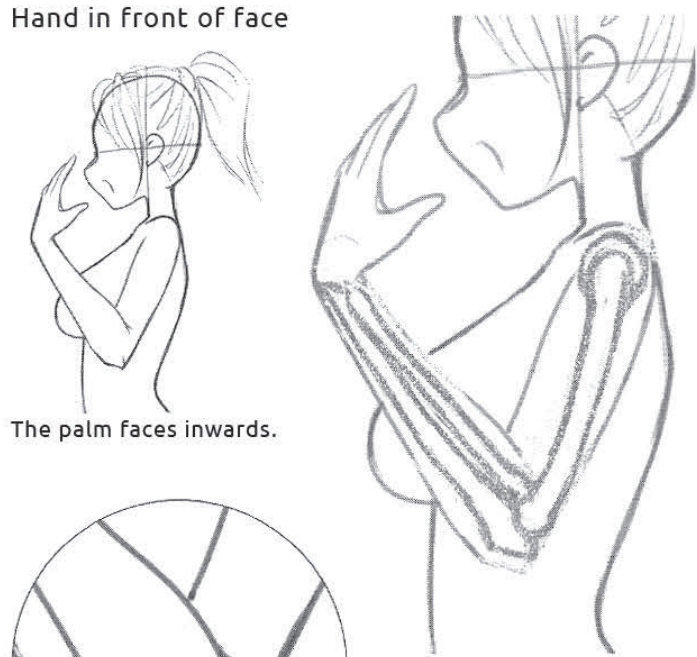


Corner Type

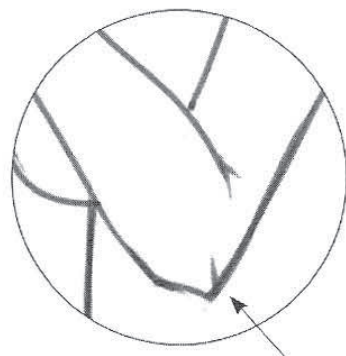
Add some light lines to represent the hardness.

● Wrist and Elbow Representation

Hand in front of face

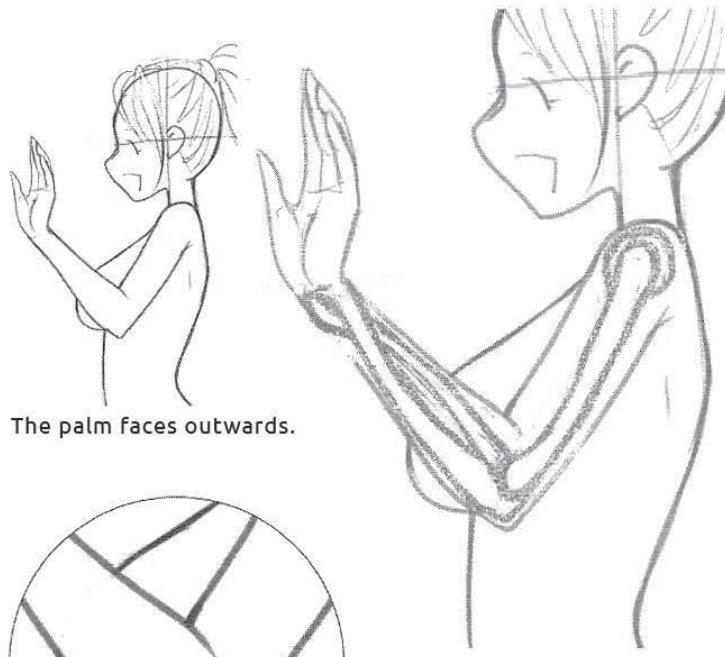


The palm faces inwards.

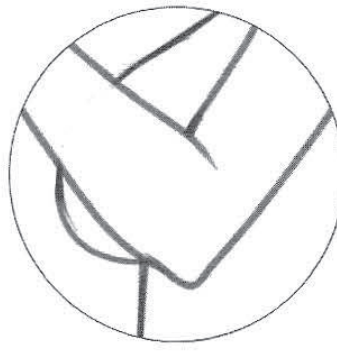


Sharp Corner Type

Bone corner: Add some lines for the bone.



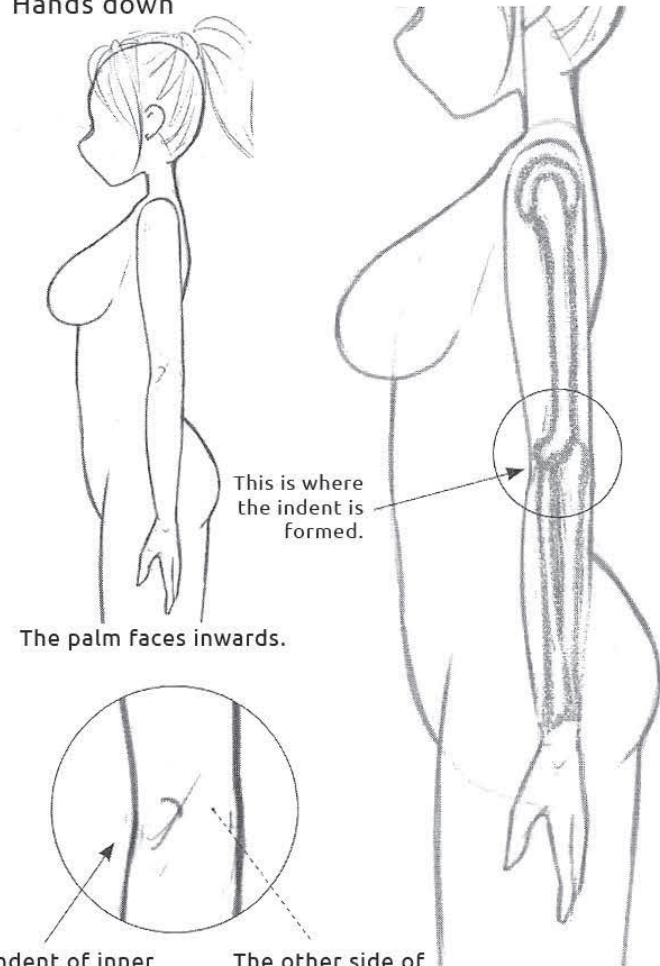
The palm faces outwards.



Corner Type

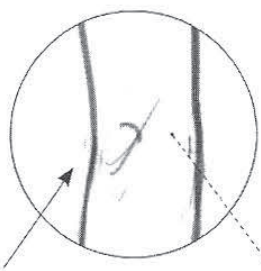
There's still a bone corner, but no shadow.

Hands down



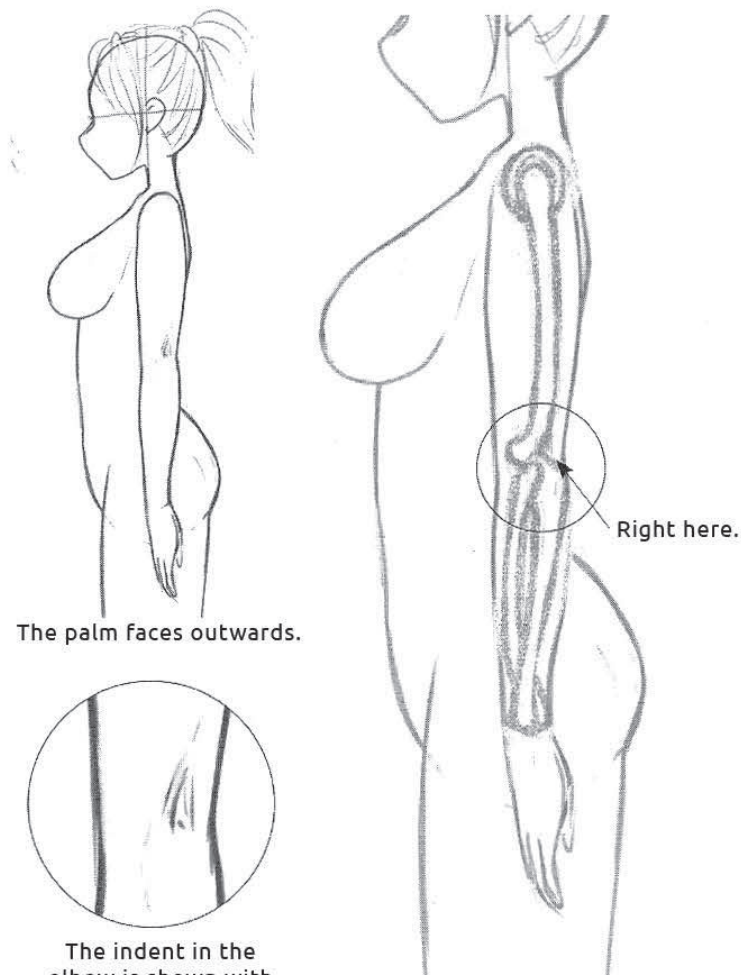
This is where the indent is formed.

The palm faces inwards.

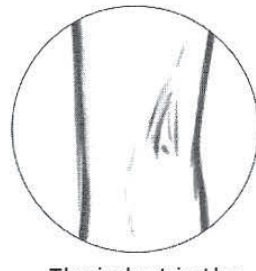


Indent of inner side of elbow

The other side of the elbow can't be seen.



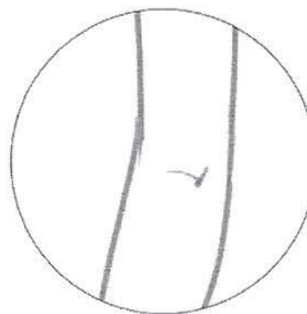
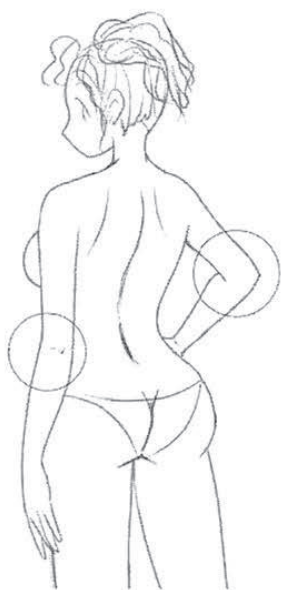
The palm faces outwards.



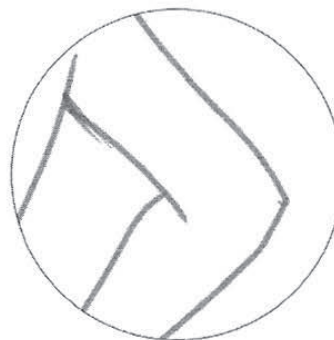
The indent in the elbow is shown with some creases.

Right here.

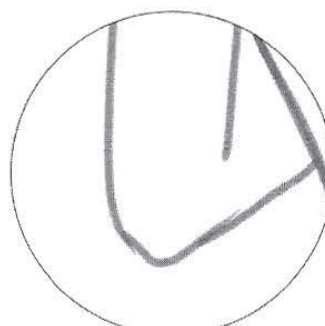
● Elbow from the back



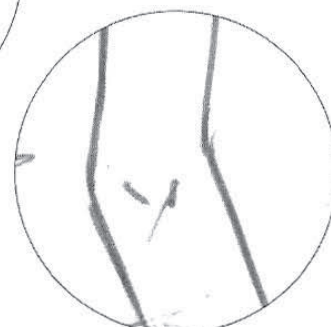
Detail this section with the idea that the bone swells out here.



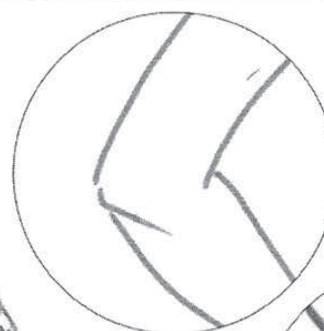
Dull Corner Type (almost round)



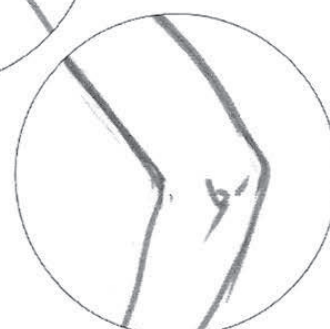
Mt Fuji Type



The elbow can be represented with short straight lines.



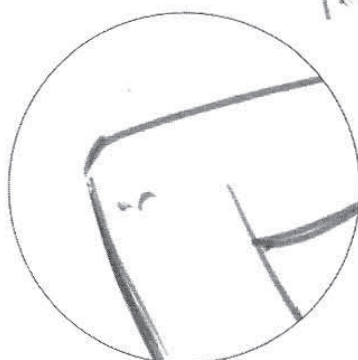
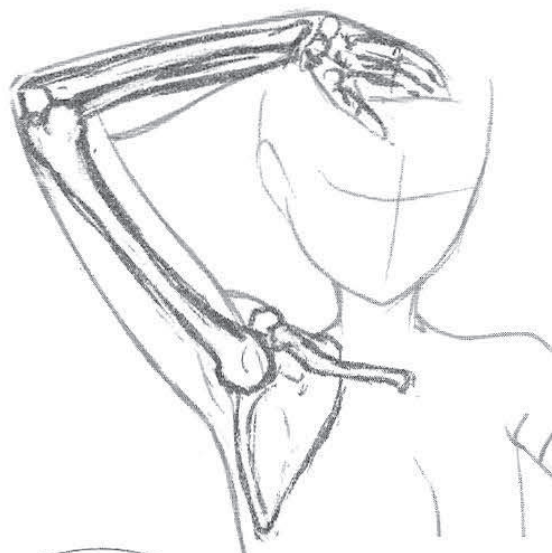
Mt Fuji Type



Corner Type

Capture the tips of the elbows jutting out.

● Elbow when the arm is raised



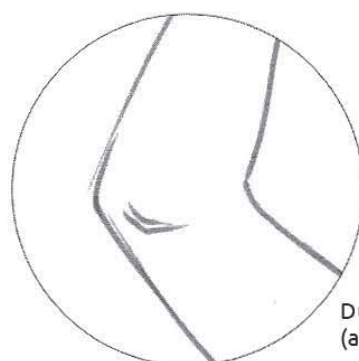
Corner Type (It oddly becomes more like the Mt Fuji style when upraised.)



The lines coming out from the elbow change depending on where the hand is facing, so even if you are drawing a pose where the hand is covered up by the face or anything like that, you should still draw the general idea of it to use it as a guide.



This bulging part faces out to the front.



Dull Corner Type (almost round)

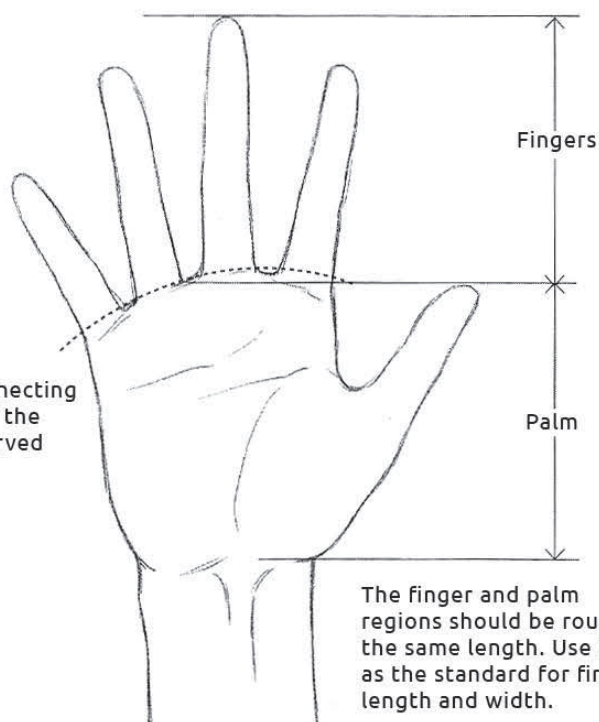
Drawing Hands

Let's draw the hand using the size of the head as a guide.

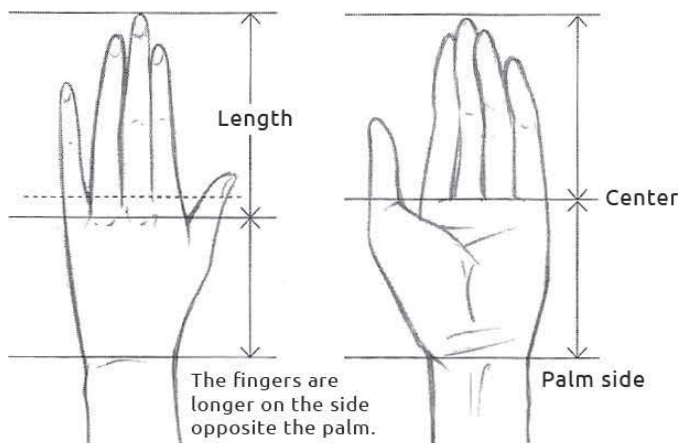
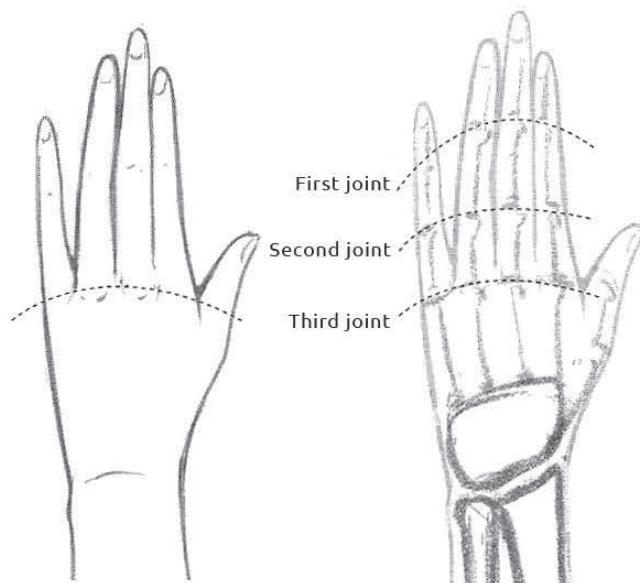
Measuring the Size



The line connecting the bases of the fingers is curved



It's recommended to figure out hand size and shape by drawing poses with hands touching various places. The size can grow smaller or larger depending on the place, so keep in mind the theme you want to go for while drawing them.



* Sometimes the first joint is called the third joint and vice versa.

Hand Poses

Both hands
outstretched



When the fingers
are rigidly spread
out, the creases
at the finger
connection are
smaller and
straighter.

By drawing the finger
connections with rounder
lines, you can give them the
feeling that they are spread
out in a more relaxed way.



A pose where the hand
expresses surprise

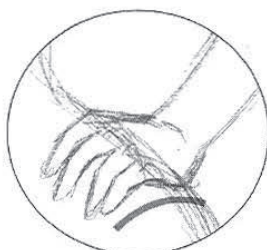


Use a small line
extending from the
center of the finger
for the third joint.



For a loose grip, the
lines of the finger
joints will somewhat
extend from the
finger lines.

Hands on hips

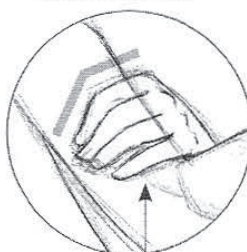


The hand should
curve along the
waist's outline.

Arms crossed



The index finger's
curve will make it
look like it's resting
against the arm.



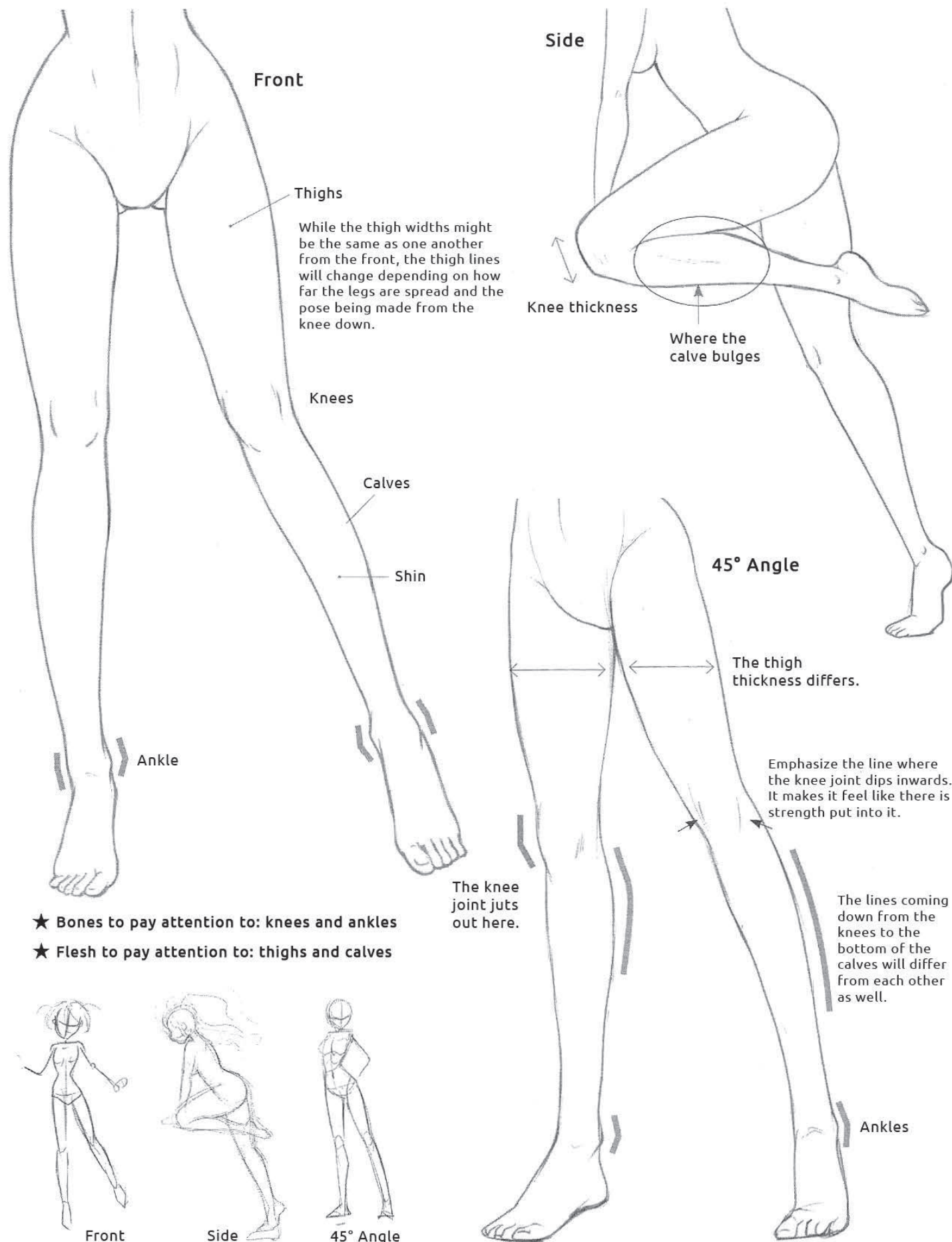
Since the fingers are just
resting on the arm, there's no
need to make them perfectly
match the arm's curvature.
Draw them with natural
curves.

Drawing Legs

The hardness of the bones in the knees and ankles, as well as the softness of the meat in the thighs and calves, are all important parts of representing the legs. Let's learn how to draw legs while looking at various standing and sitting poses.

Let's take a look at the leg lines from the front, side, and 45° angle.

The Important Features of the Leg Lines



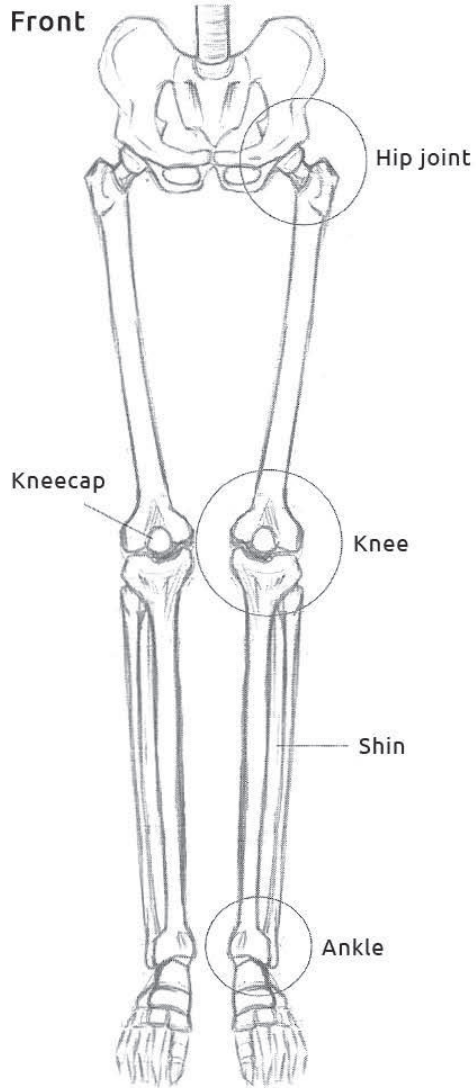
Bones and Muscle

Bones are important to capturing the knee and ankle joints. The muscles in the leg area wrap around the bones to make a tubular shape.

► The bones that are important to the representation

Character Skeleton

Front

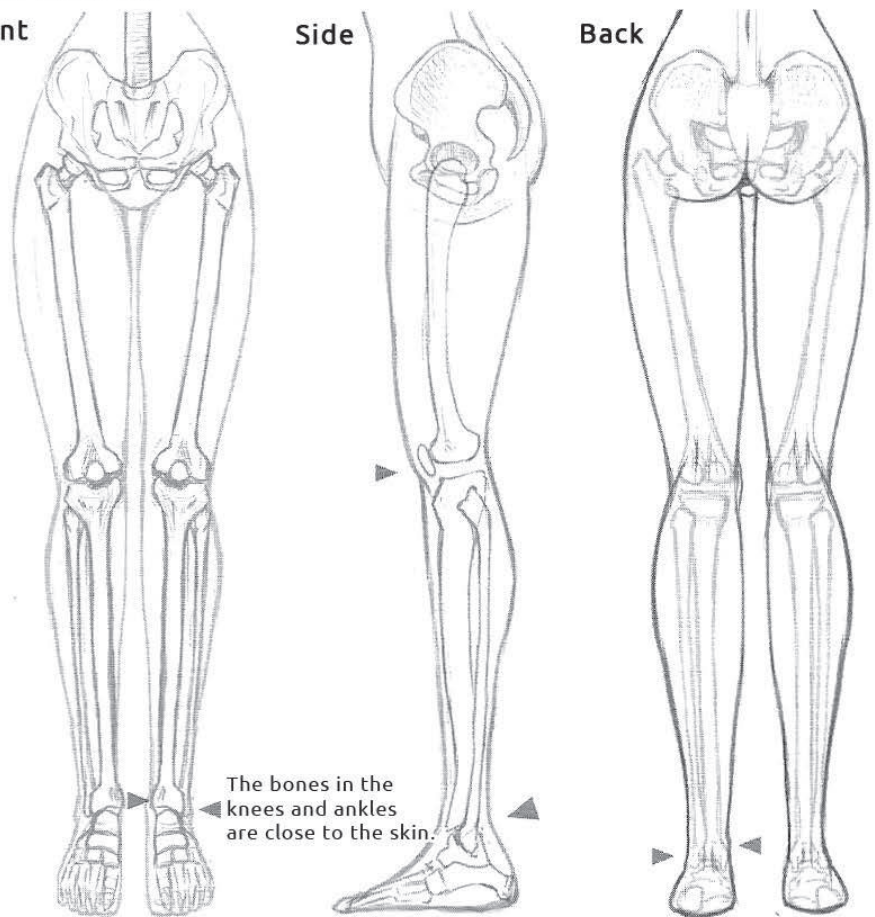


X-Ray Diagram

Front

Side

Back

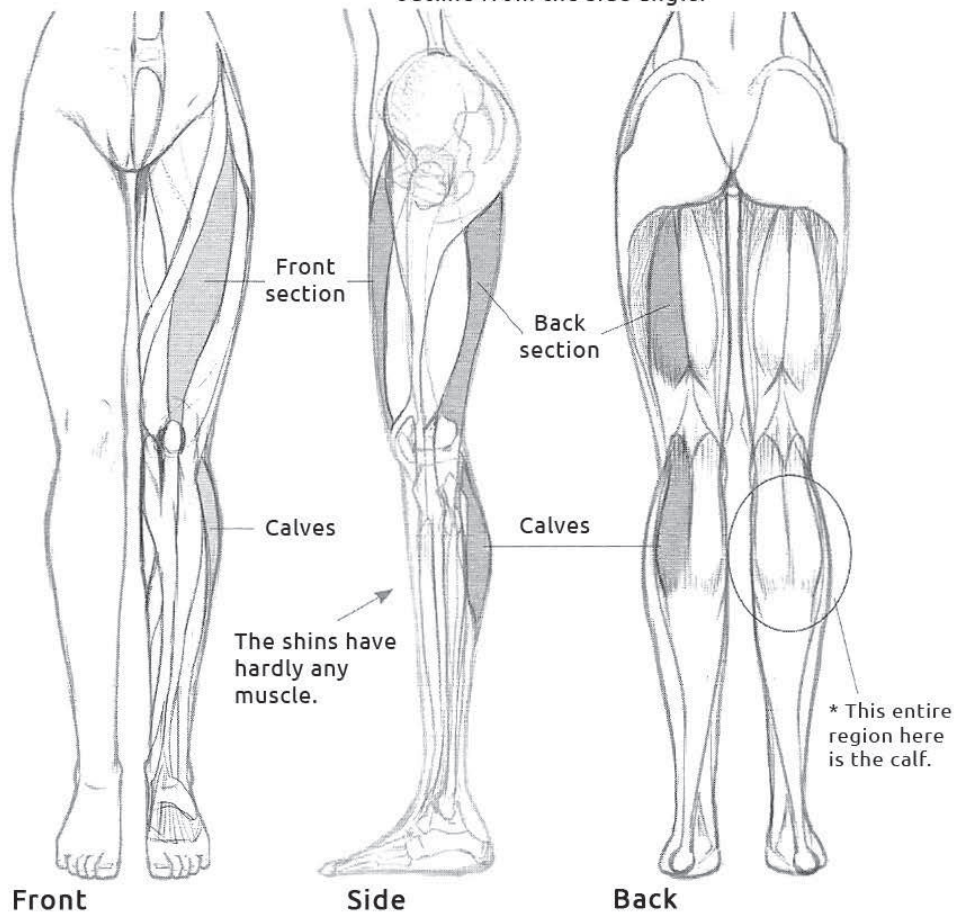
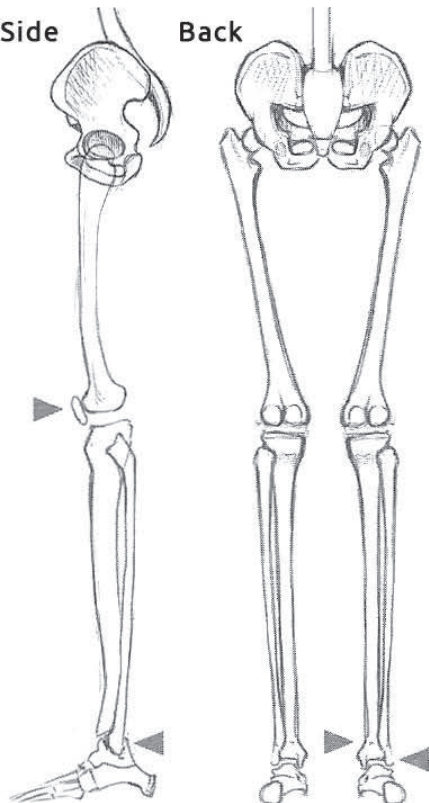


Simplified Muscle Diagram

The grey areas are muscles that appear on the outline from the side angle.

Side

Back

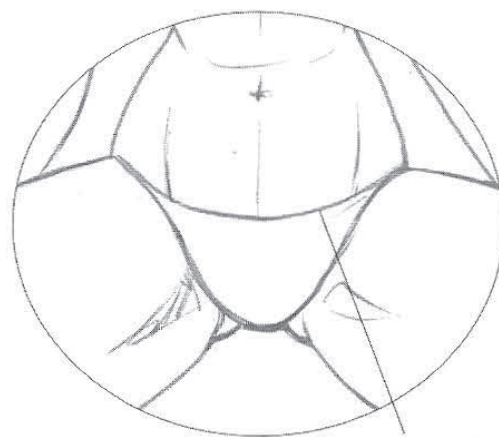
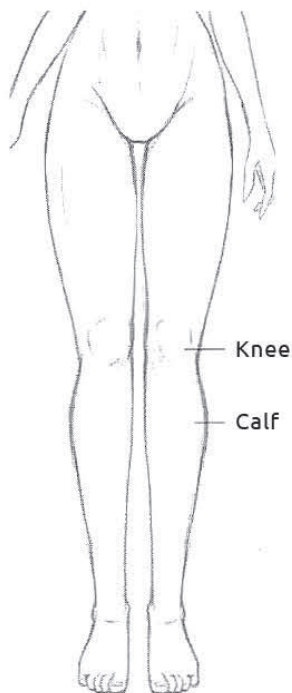


Legs Spread

● Sitting with the knees spread wide apart

<Points of Notice>

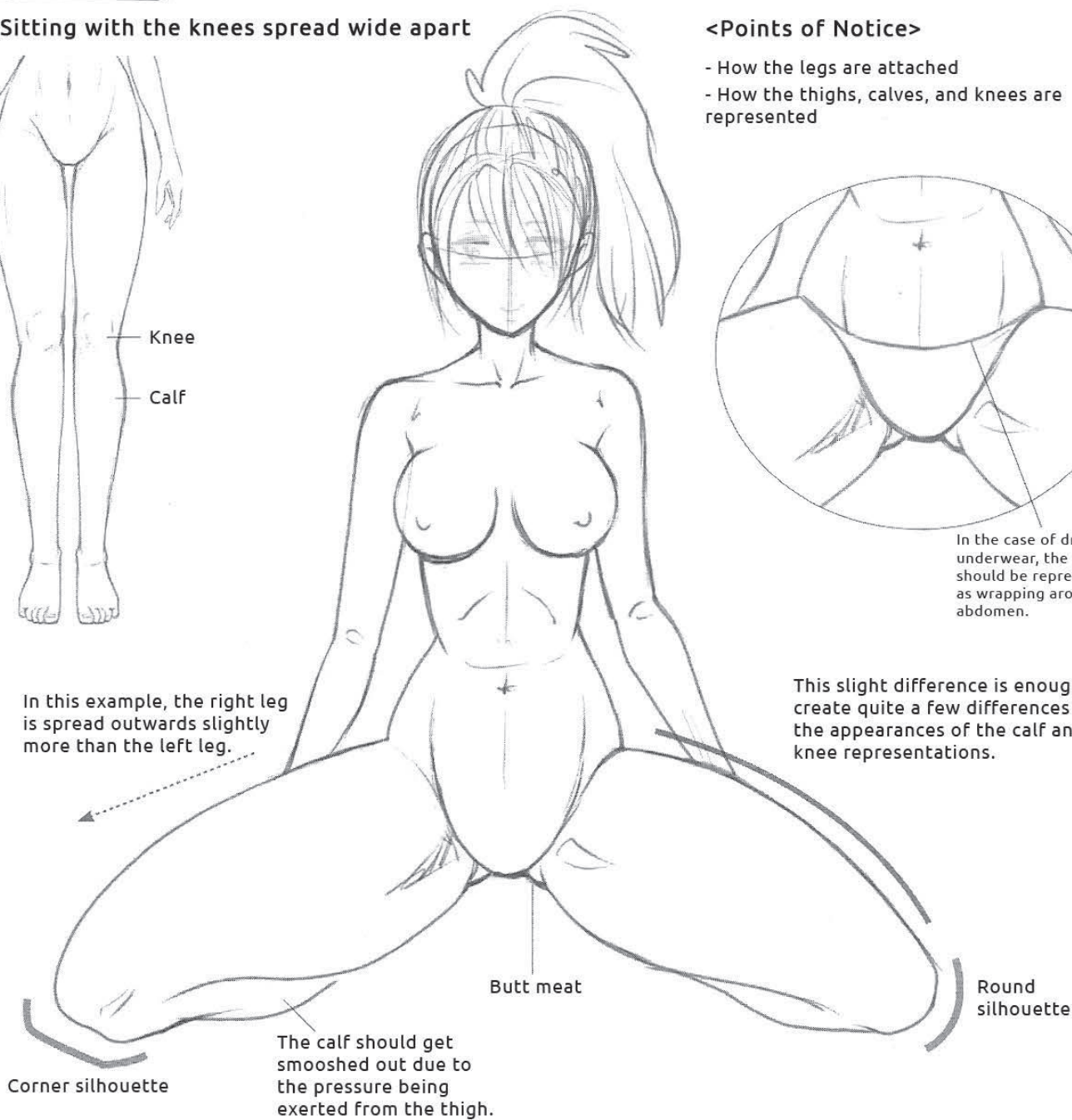
- How the legs are attached
- How the thighs, calves, and knees are represented



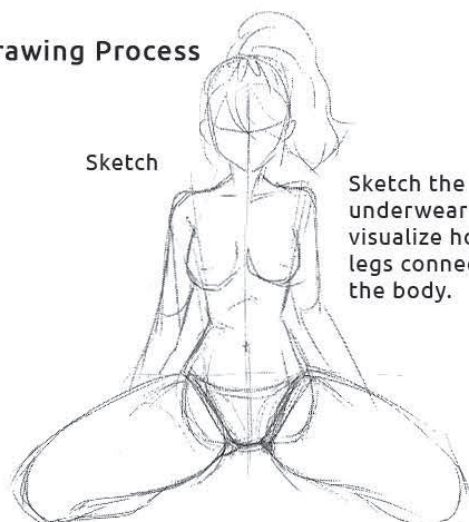
In the case of drawing underwear, the top hem should be represented as wrapping around the abdomen.

In this example, the right leg is spread outwards slightly more than the left leg.

This slight difference is enough to create quite a few differences in the appearances of the calf and knee representations.



Drawing Process



Sketch

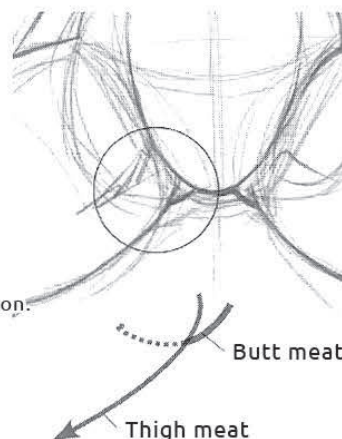
Sketch the underwear to help visualize how the legs connect to the body.



Butt outline

Draw the crotch with a round shape.

Thigh connection: Drawn with a curved line.



Butt meat

Thigh meat

● When the waist is thrust forward



A strong and profound curved line

The corner silhouette reaches closer to a right angle, giving it height.

The region of the calf that can be seen grows wider.

Butt meat

The center of the bottom region of the body

The kneecap's roundness shows up.

Comparing the Thigh Lines and Knees

Smooth curved line

Thigh

Shin

The spread legs from the previous page were from a more downwards angle. When the waist is thrust forward, the angle becomes more upward.

The thigh parts are more pronounced when you pay attention to how the knee connects to the shin.

Representing the Underwear (around the crotch)



Edge of the external oblique muscle, Groin line



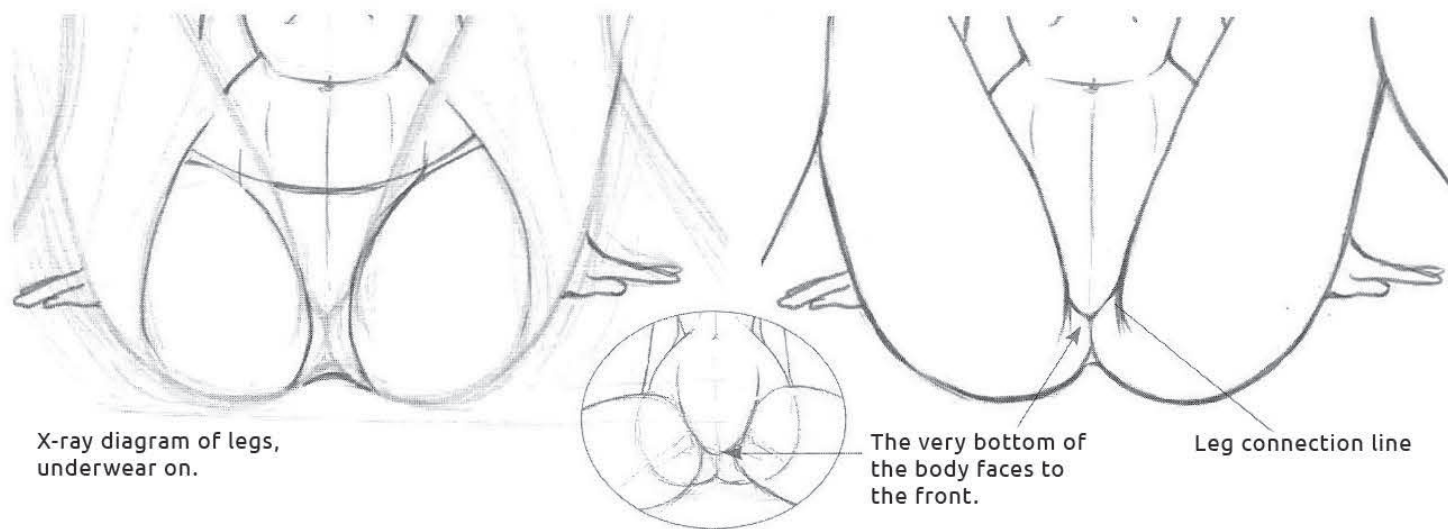
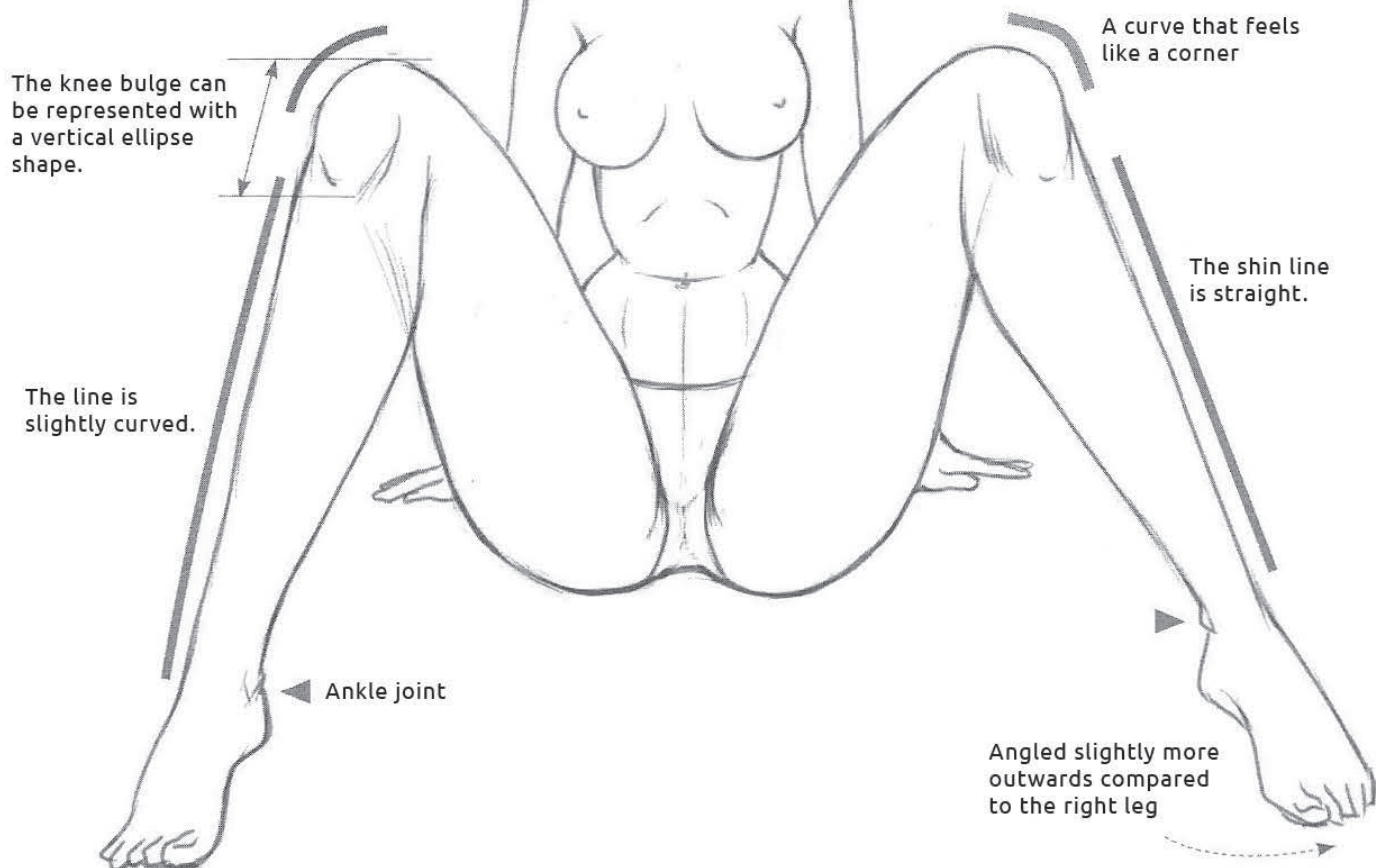
Leaving the groin line as is



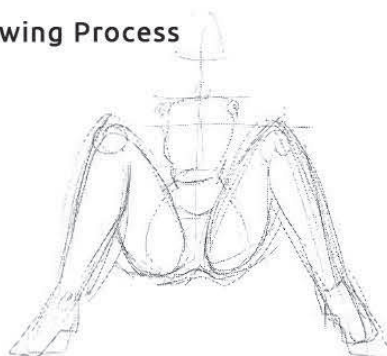
Omitting the groin line and only using the leg connection line

● Bent Legs

Here, the way the knees are bent differ between the left and right leg. The differences show up in the curvature of the knees and shins.



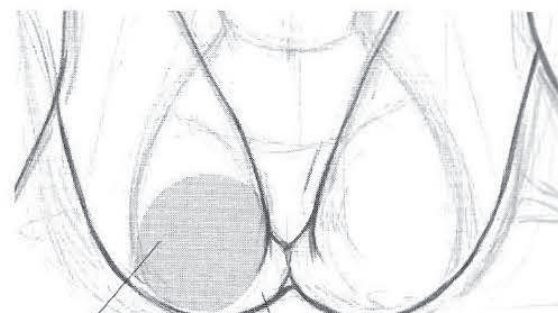
Drawing Process



Outline: Draw the overall silhouette while capturing the joints.



Draw the parts of the body that are covered by the legs.

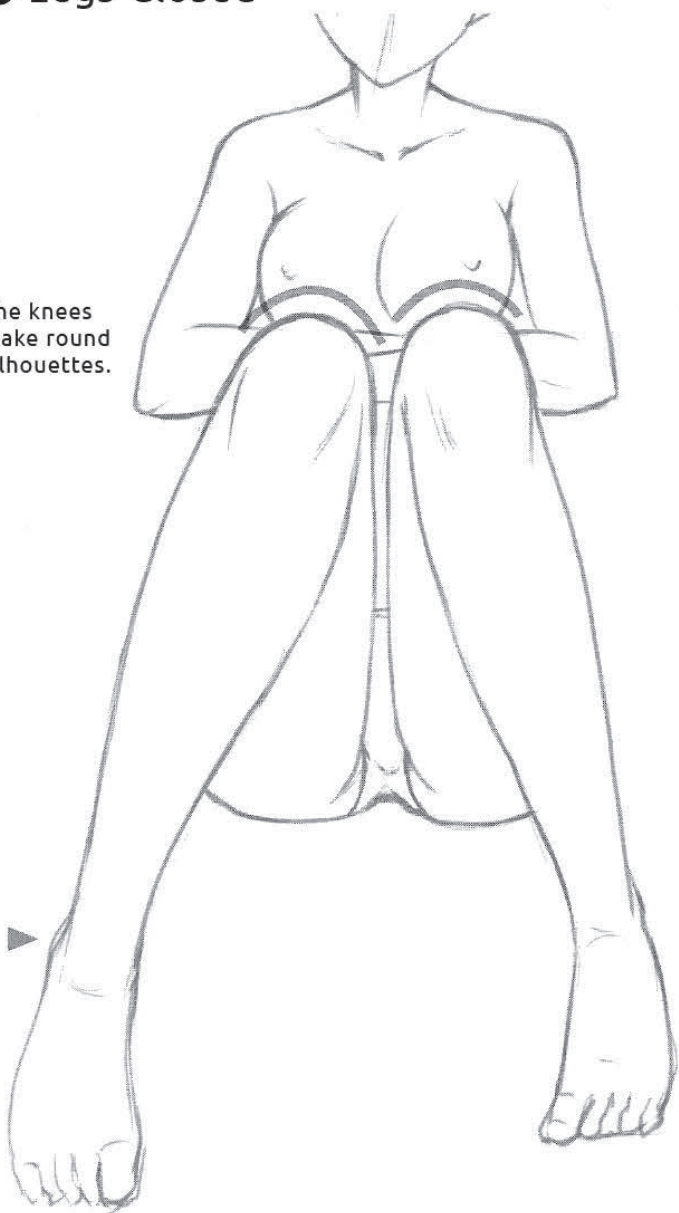


Where the legs are connected

Butt region

● Legs Closed

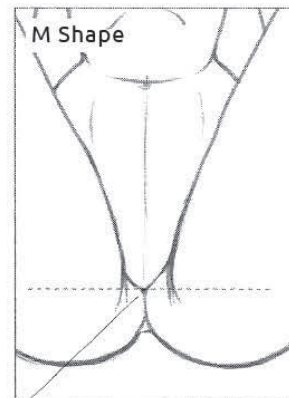
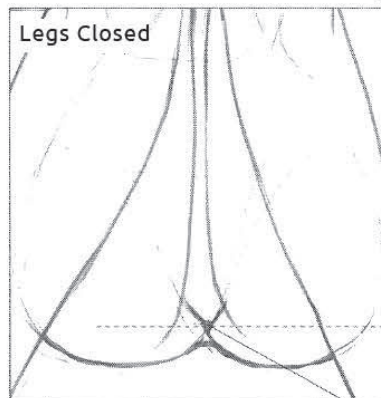
The knees make round silhouettes.



Body on the other side



Differences With the M Shape



The upper body ends up getting raised a bit, causing the line along the leg connections to be lowered.

Lowest part of the upper body

Drawing Process

①



②



③



④



Outline of the entire body:
Start with the idea of the pose.

Draw the upper body.

Roughly draw out the legs.

Finish the linework.

Squatting, One Knee Up, Kneeling

Focus on the representation of the thighs, calves, and knees.

● Squatting - 45° Angle



The curves of the thighs are pronounced.



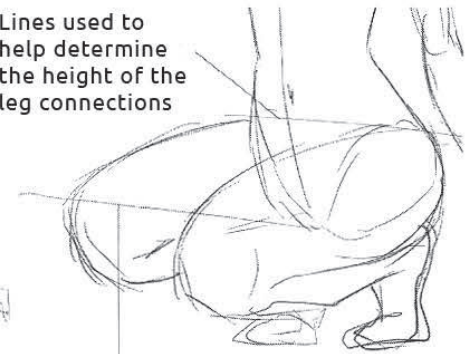
The roundness of the kneecap: It gives the knees a rough feeling, so it's often not drawn.

The bulge of the calf

Sketch



Lines used to help determine the height of the leg connections

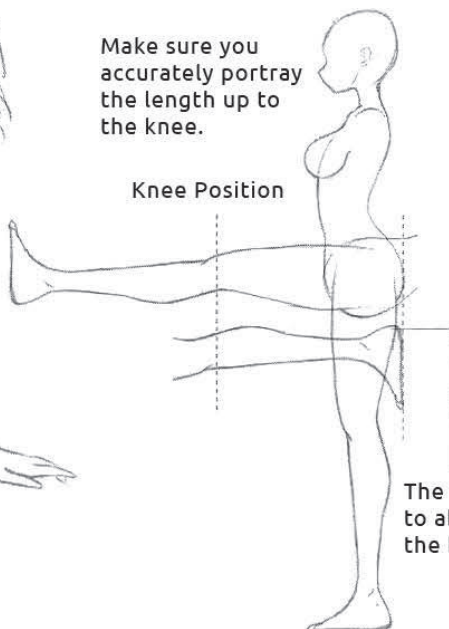


Lines used to help determine the knee placements

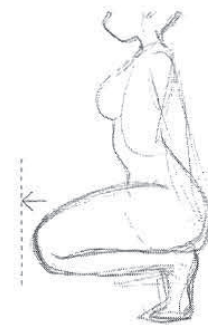
● Squatting - Side

Make sure you accurately portray the length up to the knee.

Knee Position



Makes a round silhouette



A sketch: The knees ended up being a bit short, and the thighs ended up being too thick, so they need to be corrected.

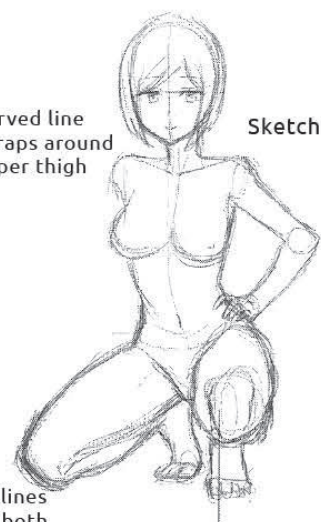
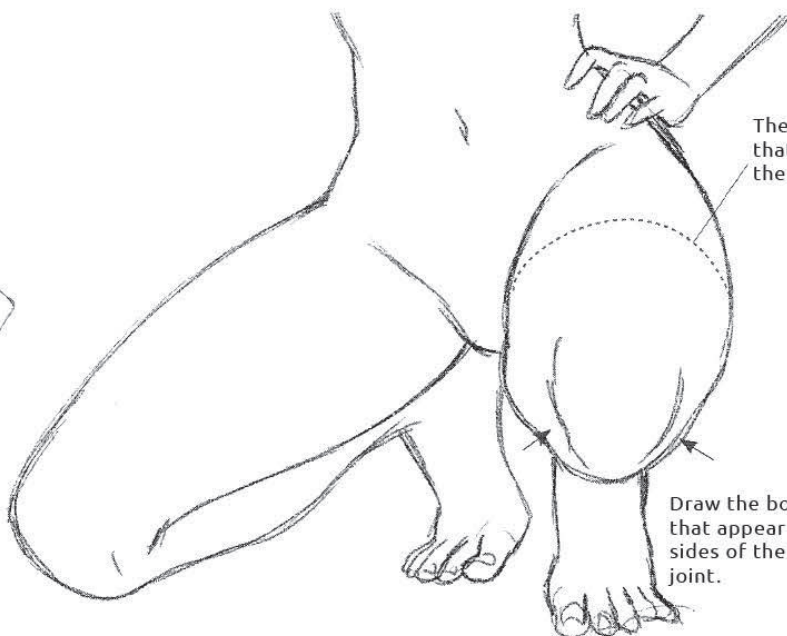
An example of an error. The knee is mostly round when looking at it from the side.



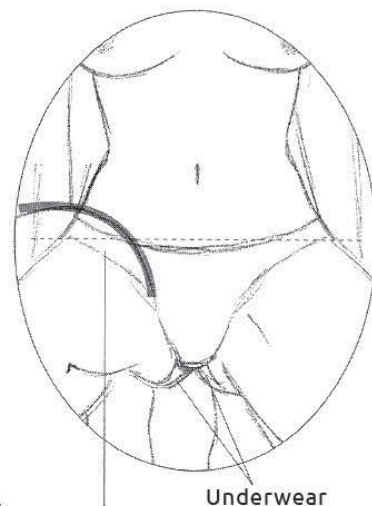
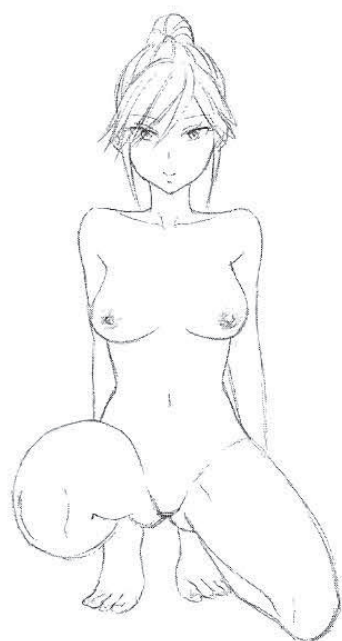
The heel reaches to about under the butt.

X

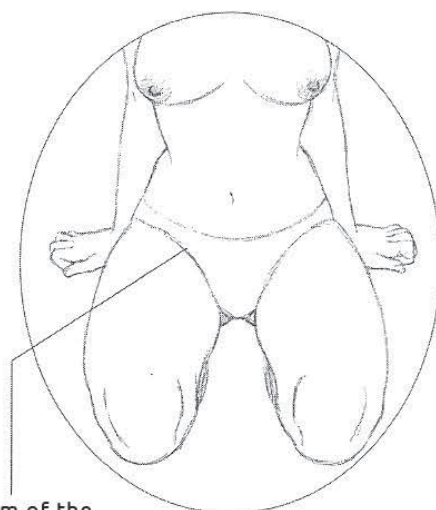
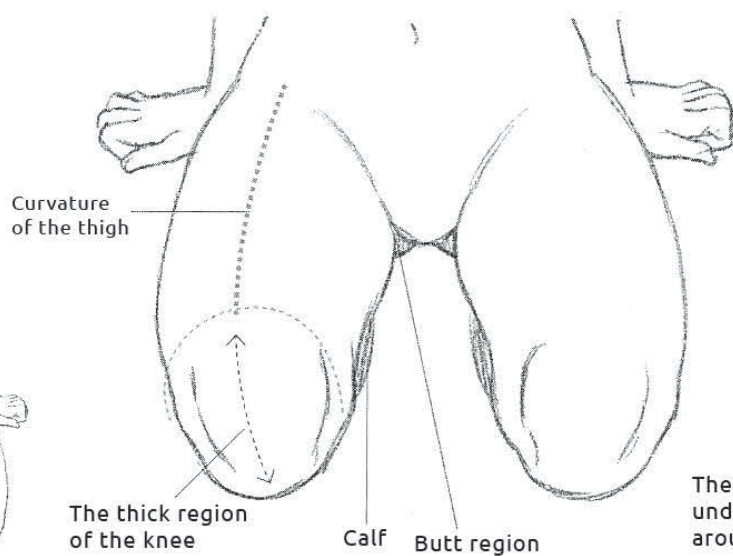
● One Knee Up



The outline of the knee should feel like a rectangle with round corners.



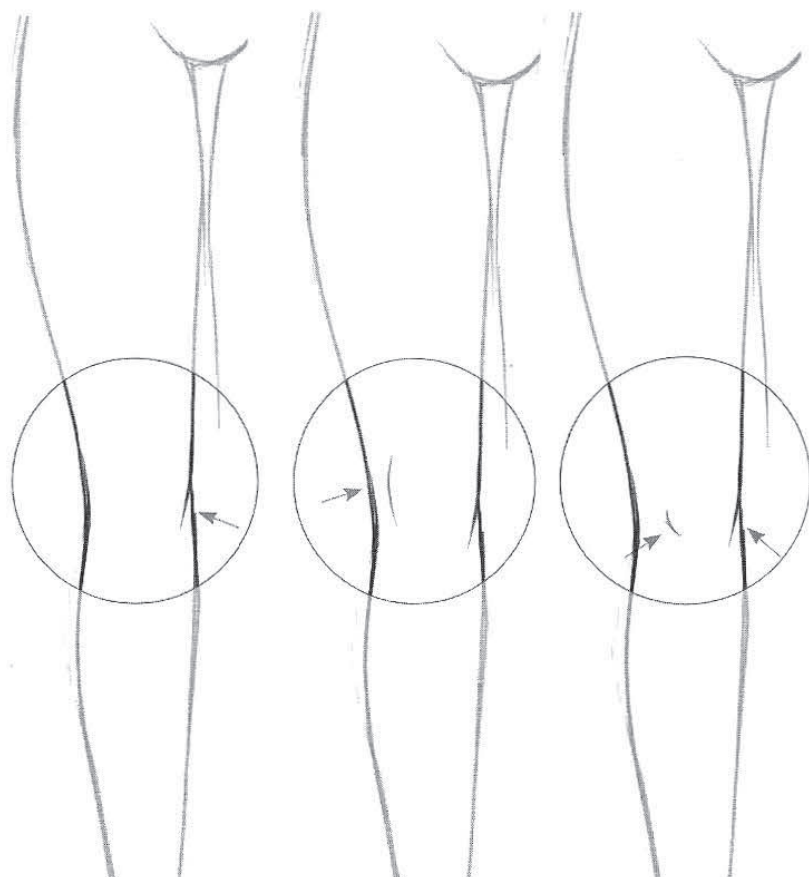
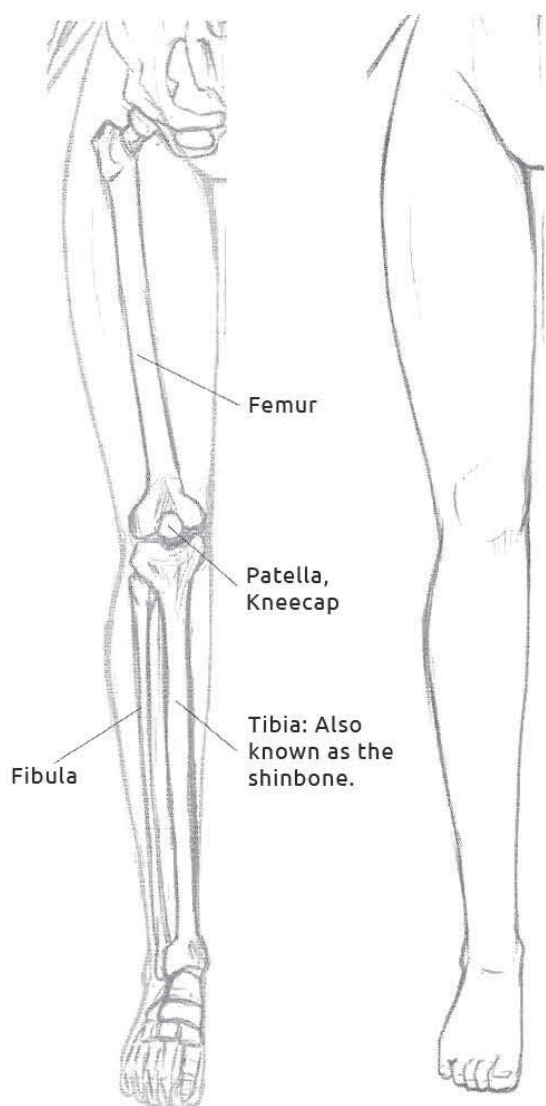
● Kneeling



Bone Structure and Leg Lines

Let's take a good look at the representation of legs: mainly the knees, shins, and thighs.

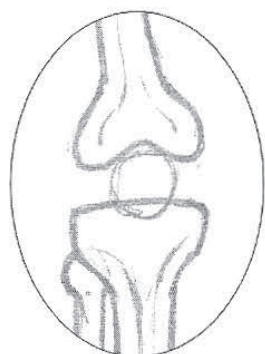
Knee Representation



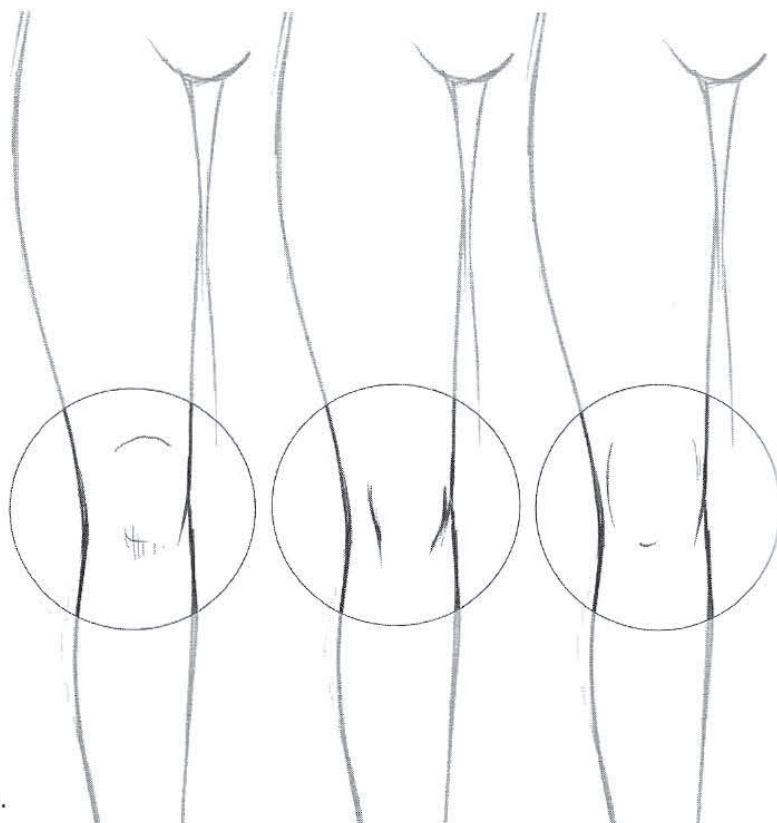
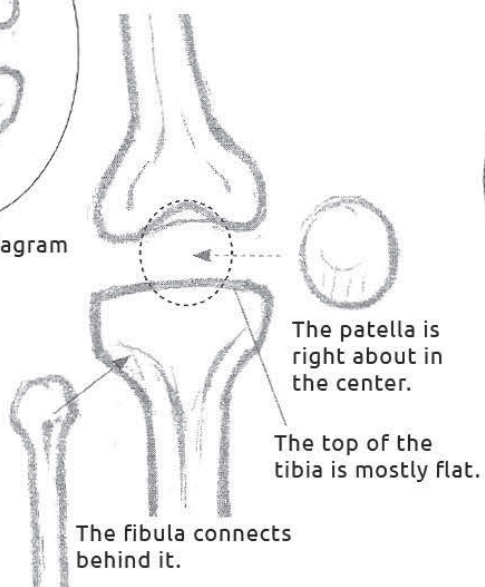
The simple type, where the femur is represented with just a little crease

The type where the side of the bone is drawn

The type where the lower edge is drawn



Knee Joint Diagram



The type where the upper and lower surrounding edges are drawn

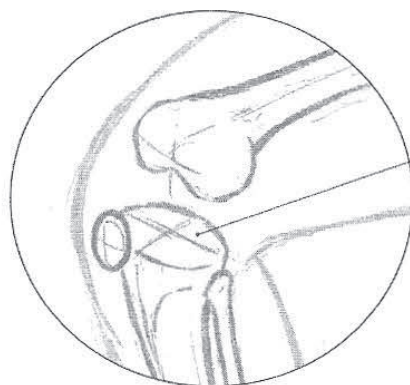
The type where both sides are clearly drawn in

The type where the entire bone is encompassed into somewhat of a rectangle shape

Relaxed Pose With Both Knees Raised

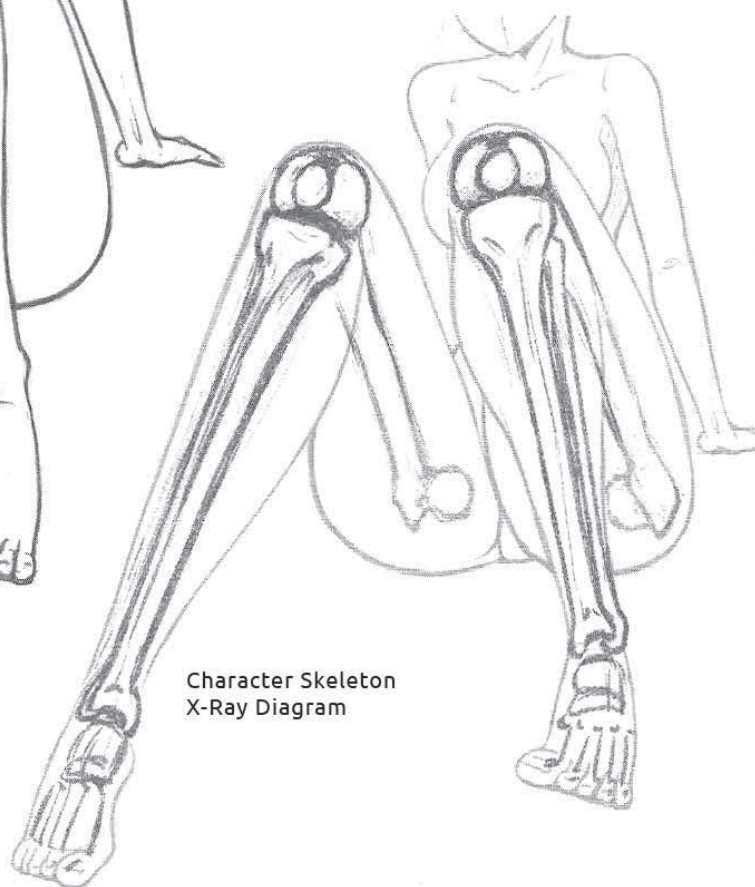


The dips in the sides of the knee and shin are emphasized.



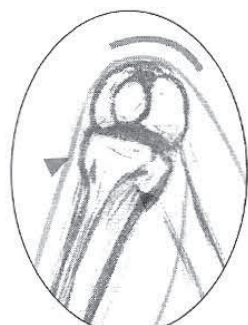
Top of fibula

X-Ray Diagram of Bent Knee

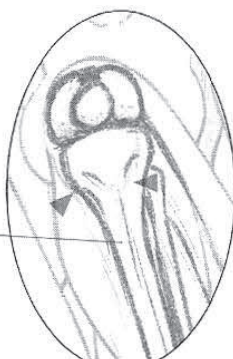
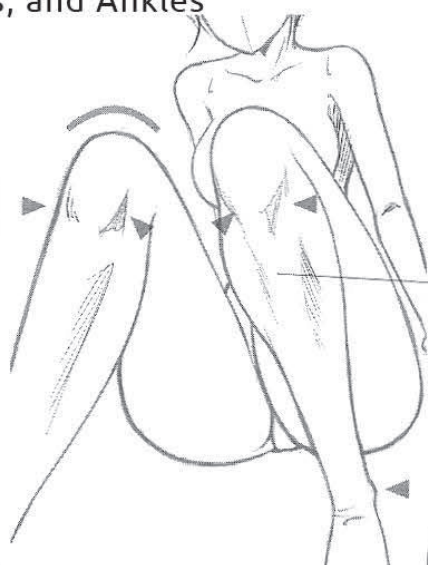


Character Skeleton X-Ray Diagram

● Knees, Shins, and Ankles



Right Leg



Left Leg



Fibia

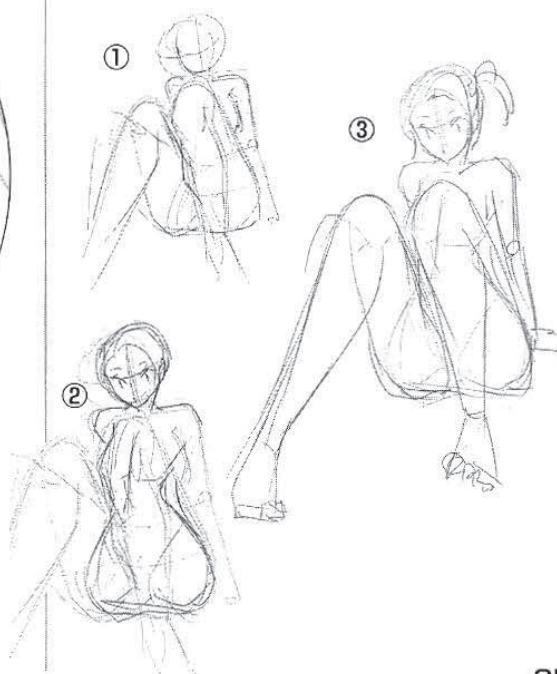
Dips in here.
The center portion here juts out.



Ankle

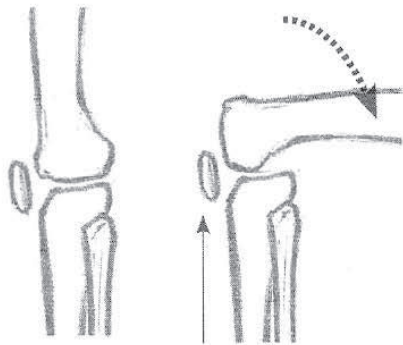
Drawing Process

Sketch the overall image, flesh out the body, then flesh out the legs.

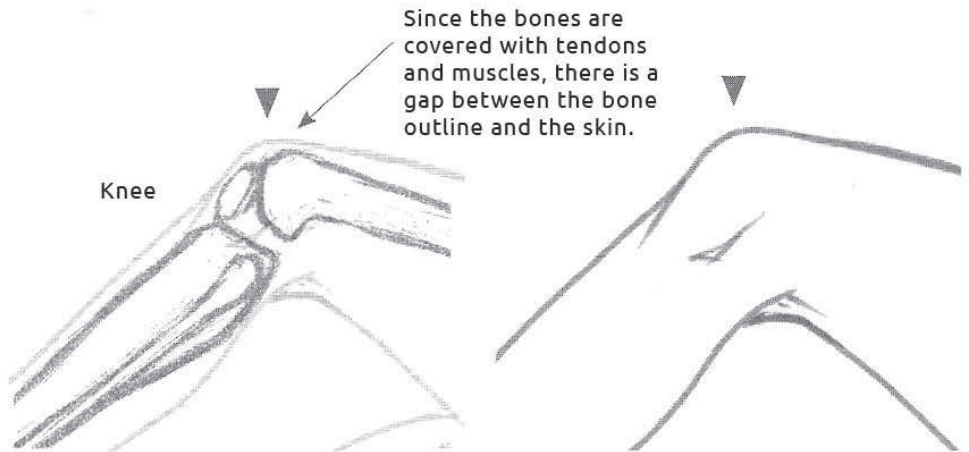


Relaxed Pose With One Knee Raised

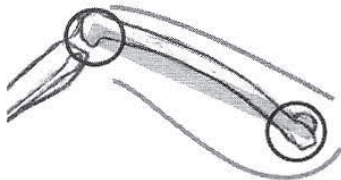
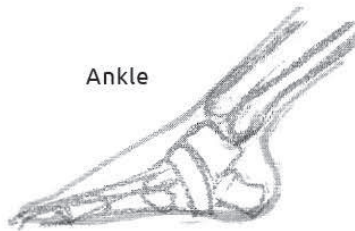
● Left Side



The patella does not move.

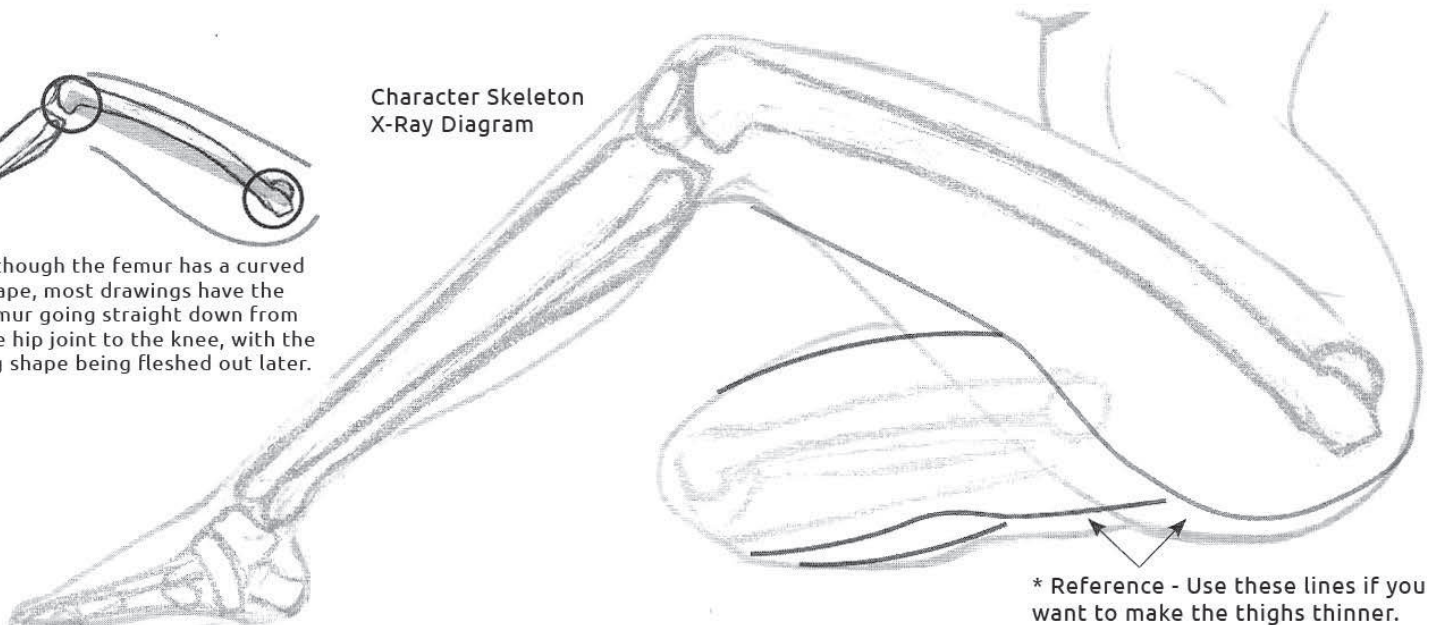


Since the bones are covered with tendons and muscles, there is a gap between the bone outline and the skin.



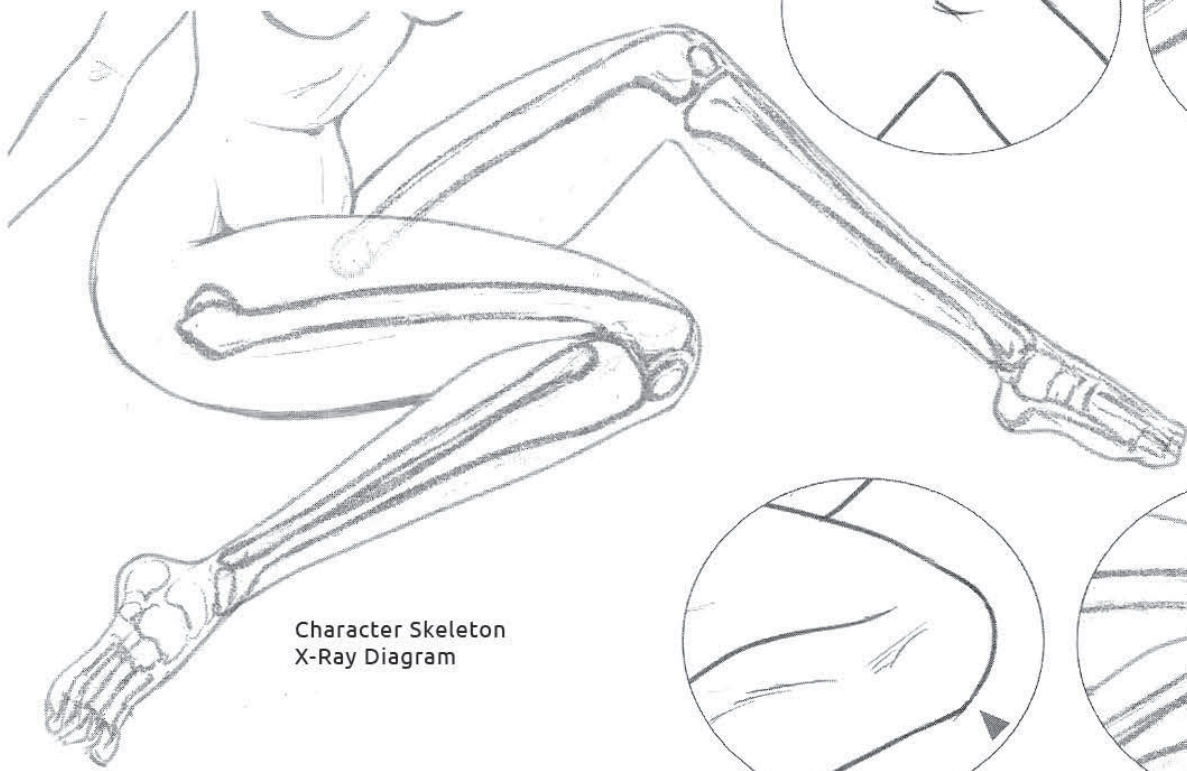
Character Skeleton X-Ray Diagram

Although the femur has a curved shape, most drawings have the femur going straight down from the hip joint to the knee, with the leg shape being fleshed out later.

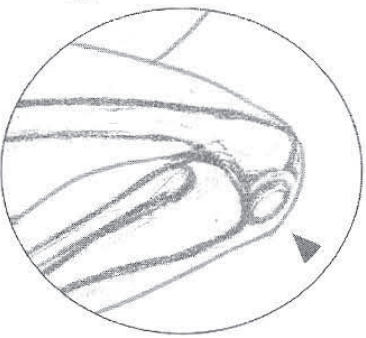
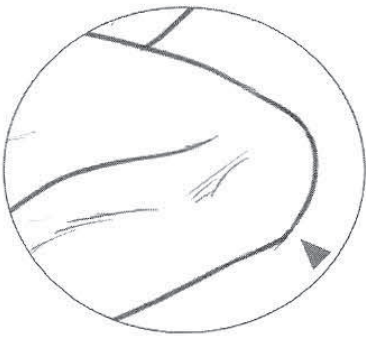
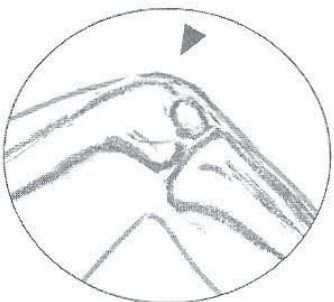
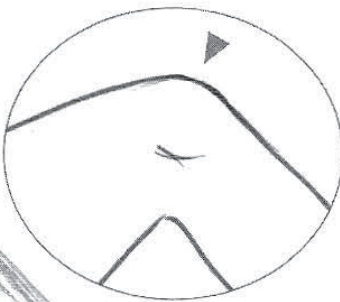


* Reference - Use these lines if you want to make the thighs thinner.

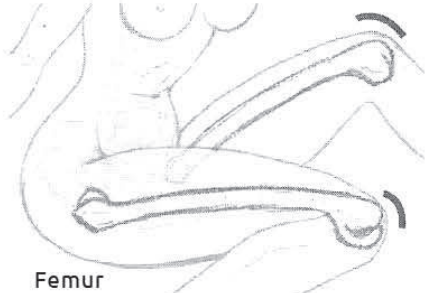
● Right Side



Character Skeleton
X-Ray Diagram



The connection between the thighs (femurs), knees (kneecaps),
and shin areas.

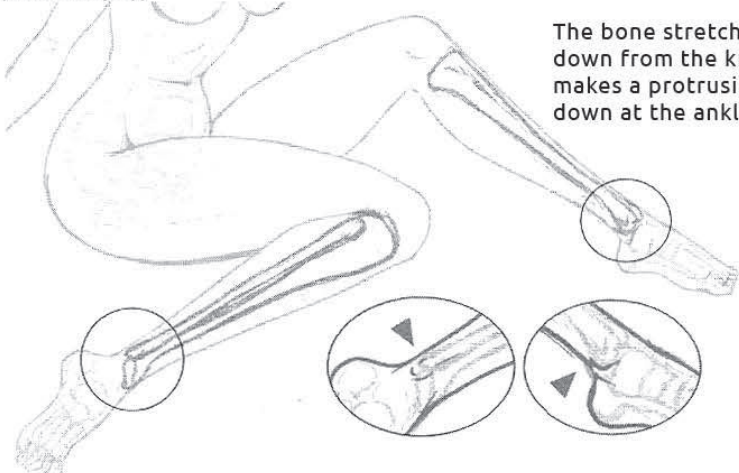


Femur

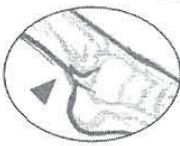
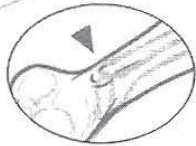
The end of the femur makes
up the general framework of
the knee.



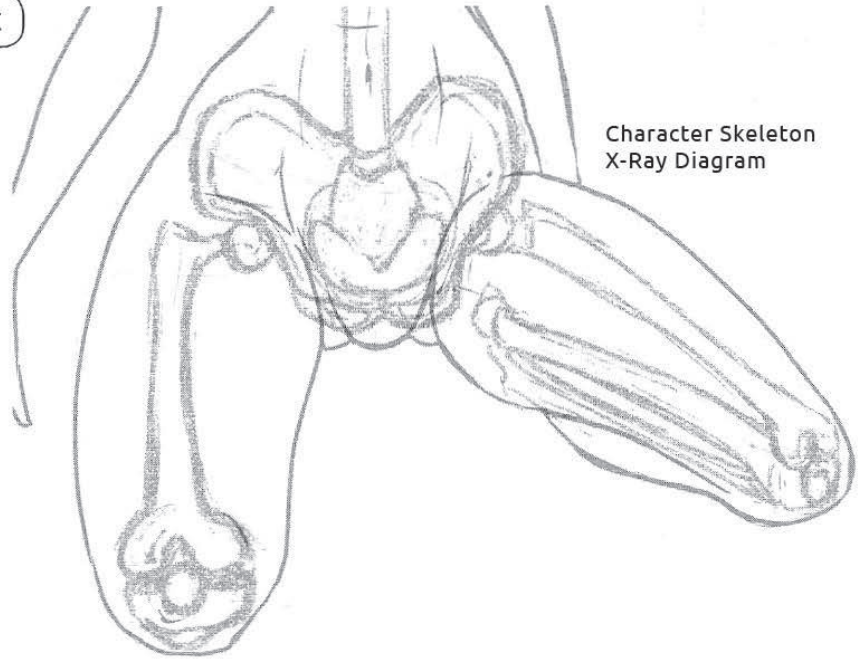
Kneecap



The bone stretching
down from the knee
makes a protrusion
down at the ankle.



Kneeling With Knees Spread Out

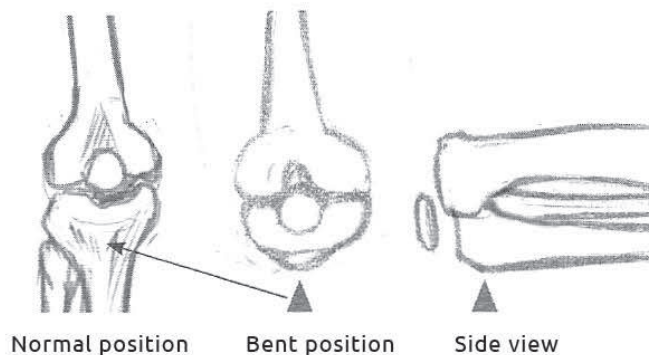


Character Skeleton
X-Ray Diagram



Draw the knee outline while keeping the edges of the bone and kneecap in mind.

How the bones look when the knee is bended

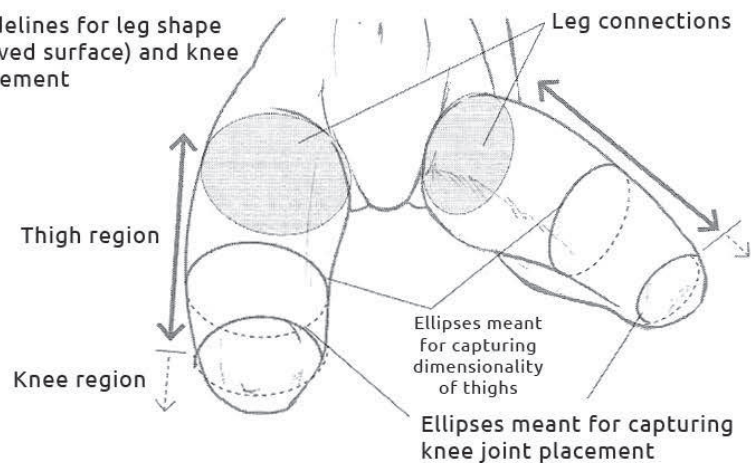


Normal position

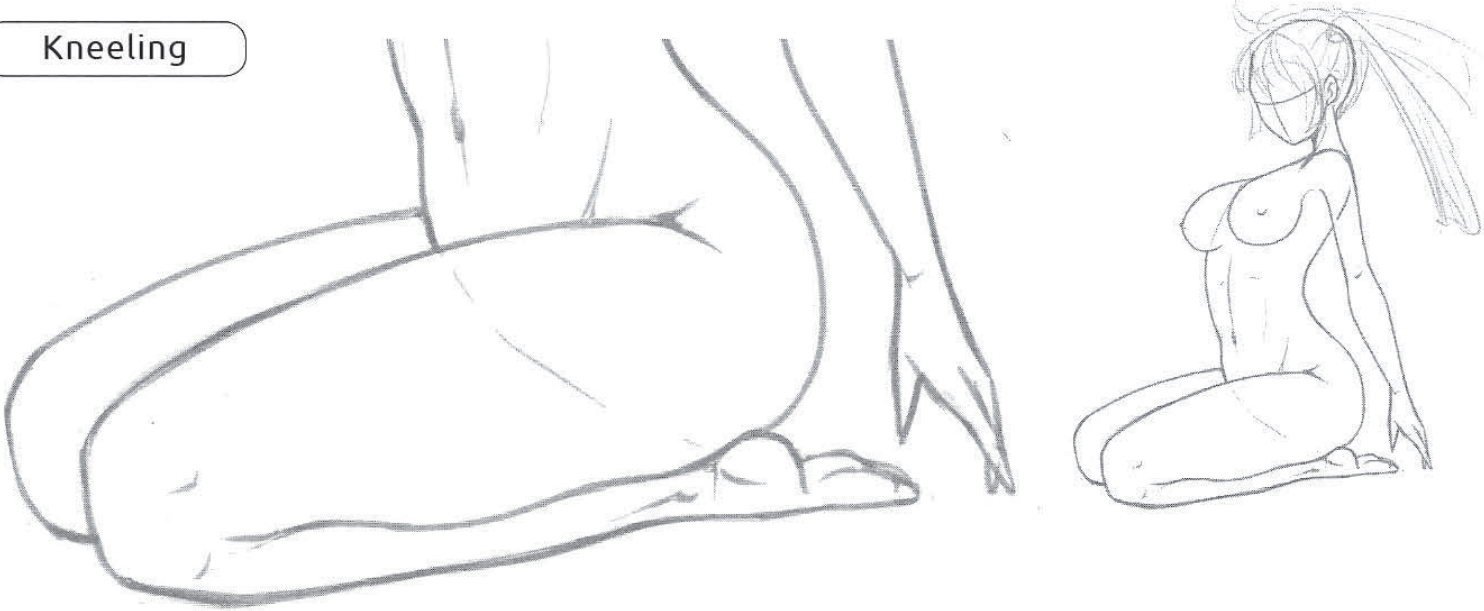
Bent position

Side view

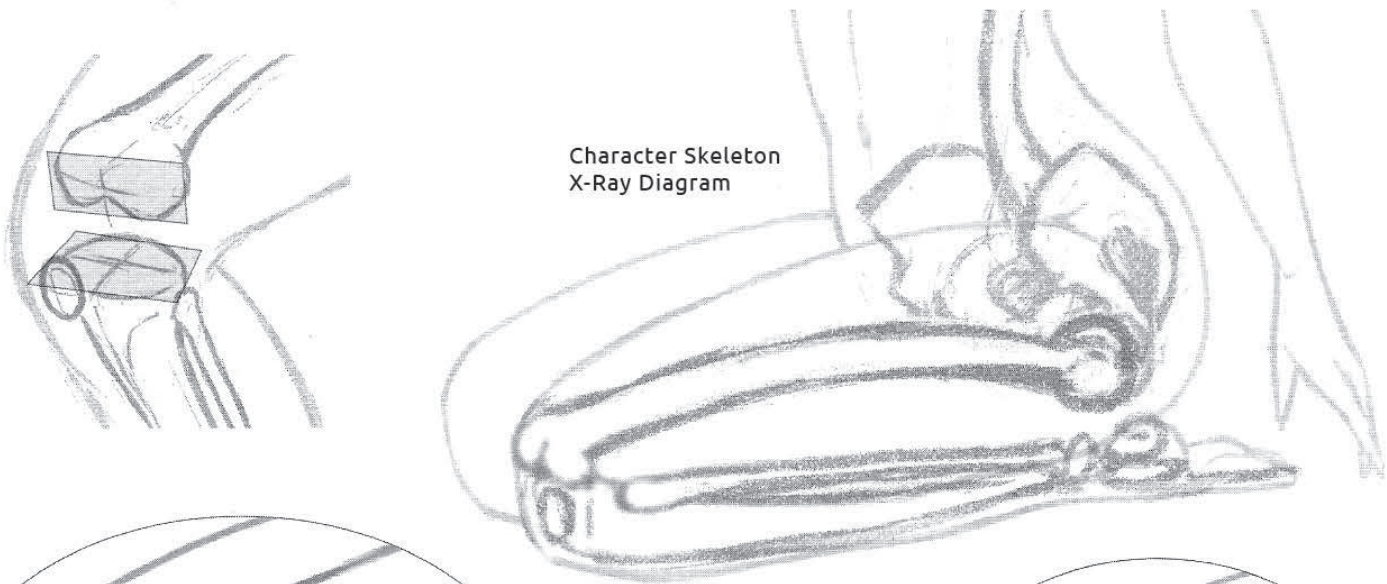
Guidelines for leg shape (curved surface) and knee placement



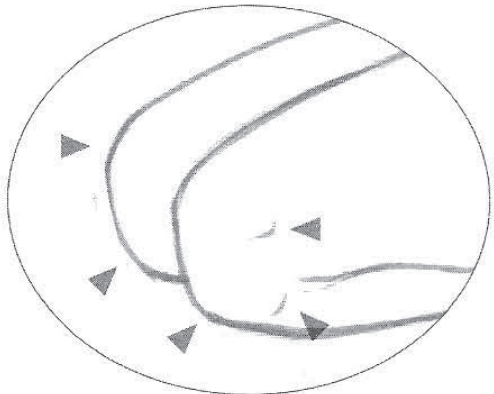
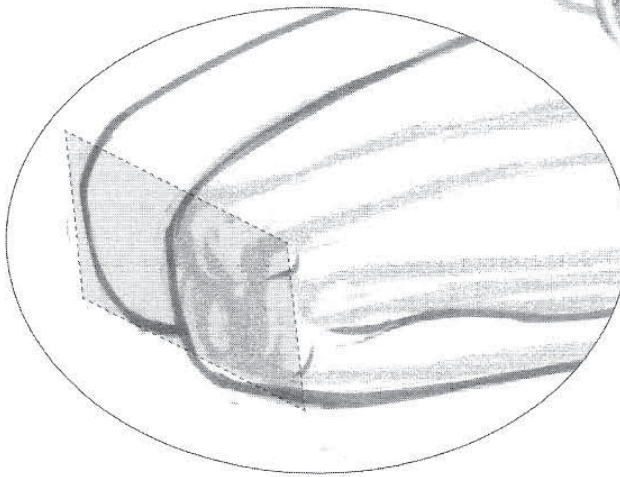
Kneeling



Character Skeleton
X-Ray Diagram

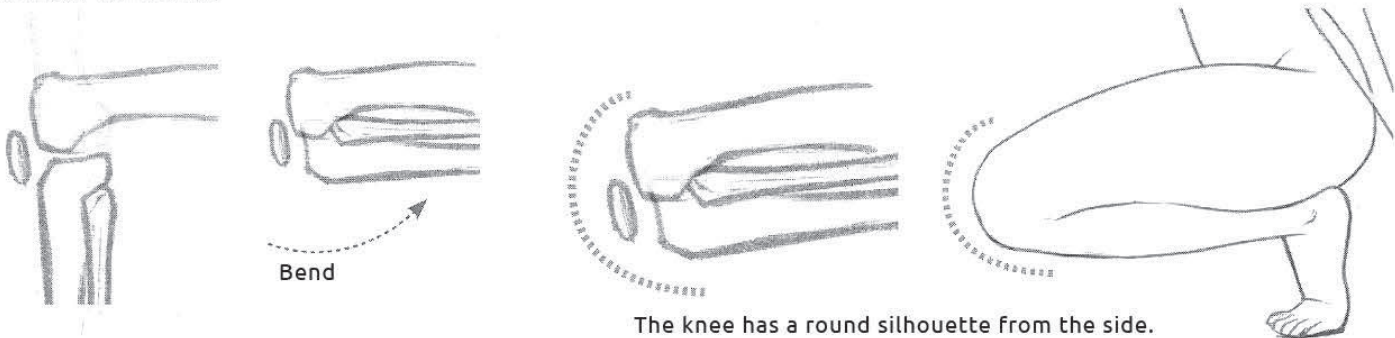


From a 45° angle, the
knee will have more
of a rectangular
silhouette.



Rounding out the corners

Side view of bones



The knee has a round silhouette from the side.

Drawing Ankles and Feet

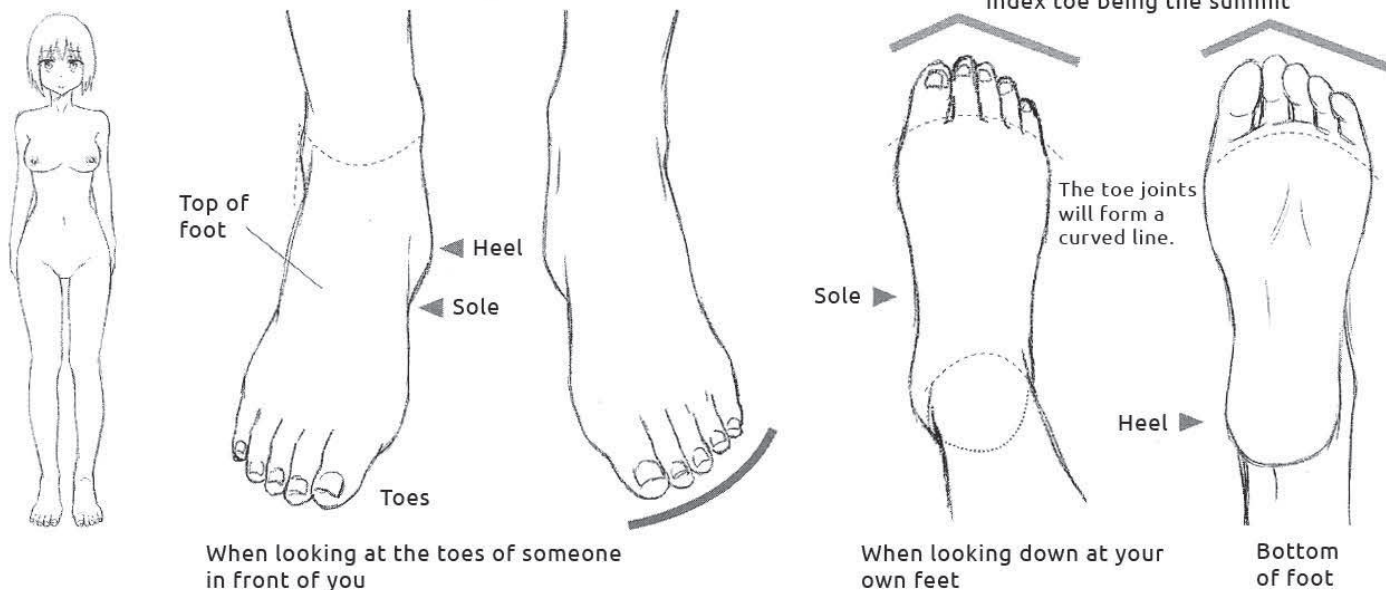
Draw while taking a good look at how the feet connect with the body and legs in various poses.

Defining Characteristics of Feet

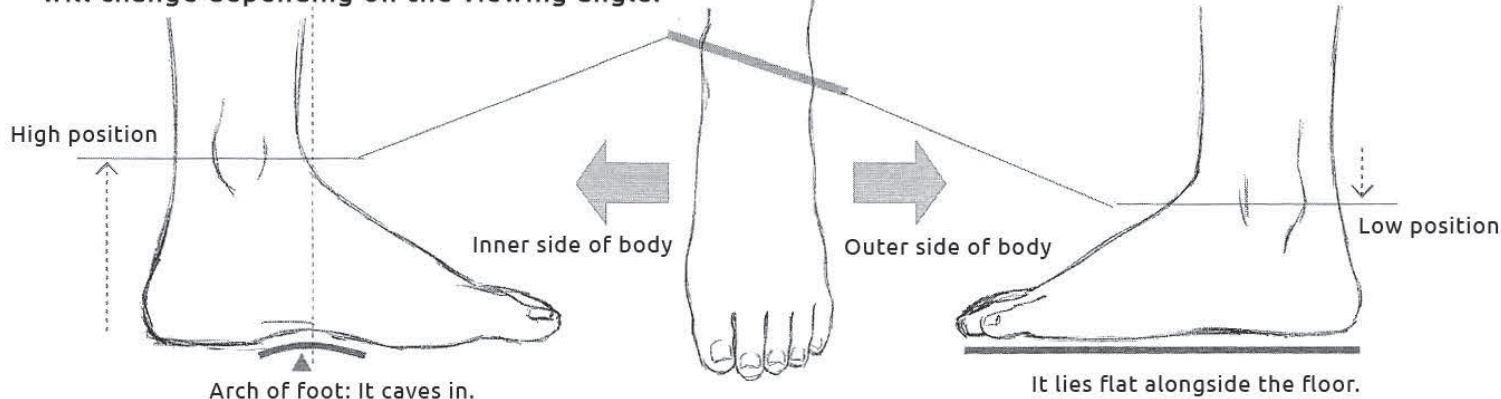


Think of the feet as triangular building blocks.

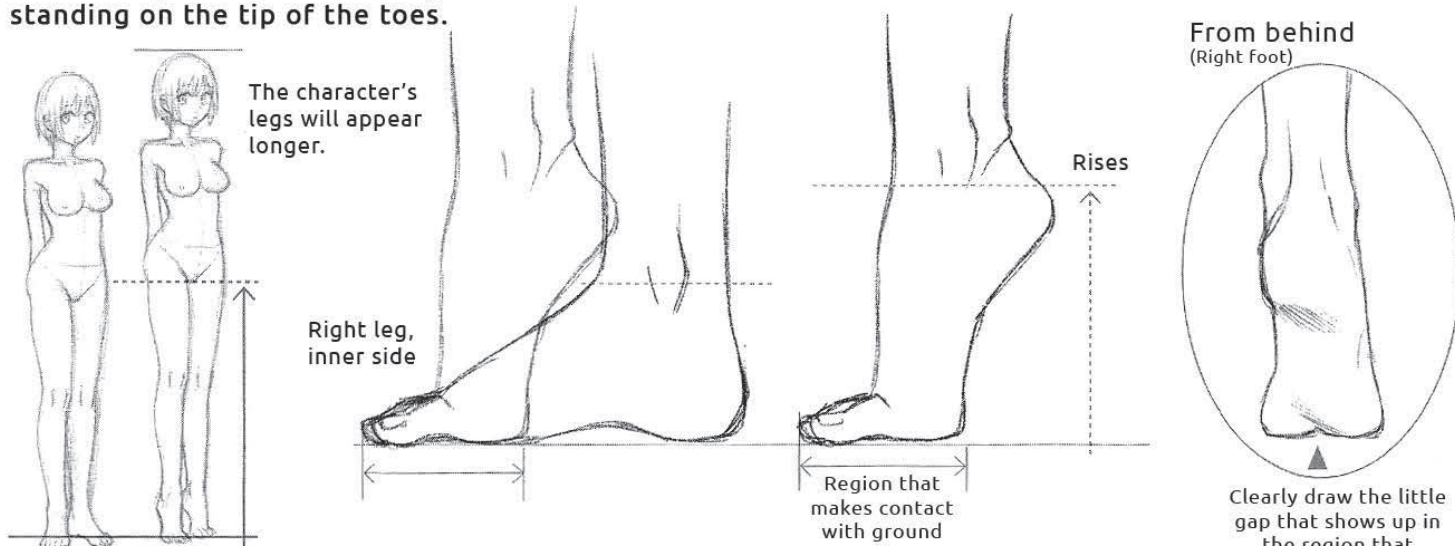
1. The silhouette of the toes changes.



2. The ankle position while the foot is on the ground will change depending on the viewing angle.



3. The body's height will change when standing on the tip of the toes.



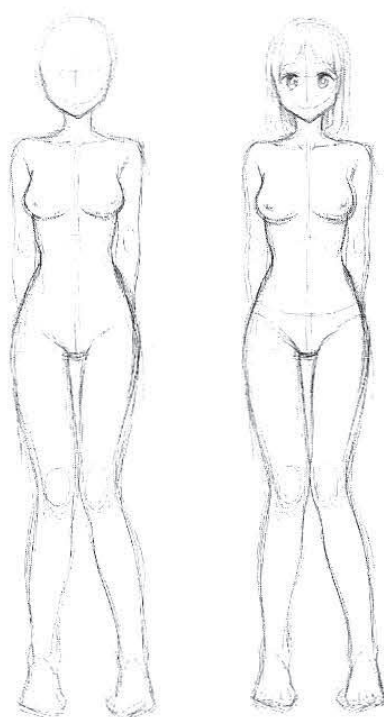
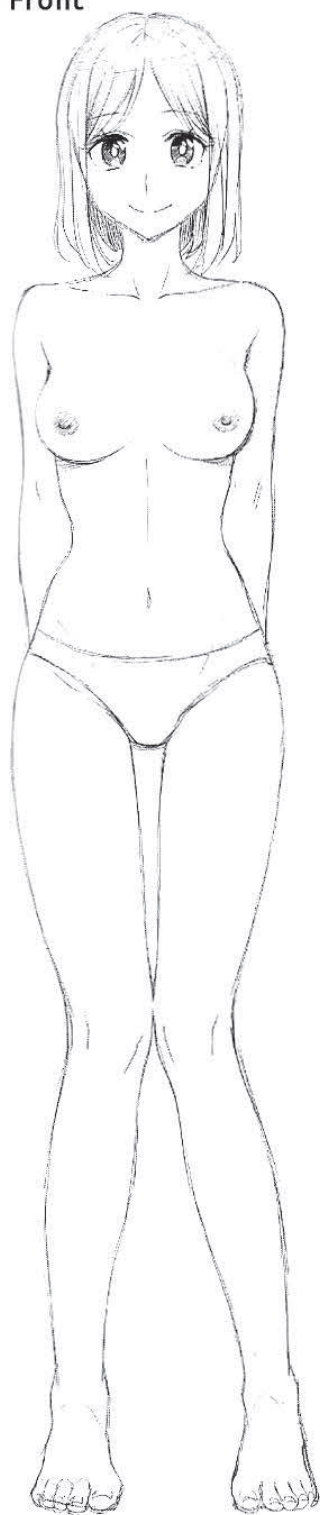
* One would actually literally stand on the tip of their toes when performing ballet, but most people would stand on their toes like this.

Drawing Feet and Ankles in Various Poses

Let's look at the process of drawing a character's feet.

Standing Pose

● Front



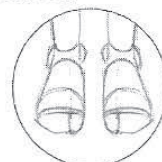
1. Rough sketch: Draw the general idea of the entire body's pose.

2. Finish up the outline by filling in things like the hair and face.



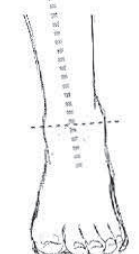
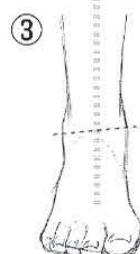
Rough sketch: Roughly draw out the general idea of the ankle shape.

Draw the feet by combining shapes together, the connection part should feel like a hook.



Reference - Form Model

Roughly draw out the toes.



The heels are slightly raised. The feet are in a diagonal direction as well, so fine-tune the ankles while keeping in mind the feet aren't completely straight up.

The area from the ankle down is facing straight forward.

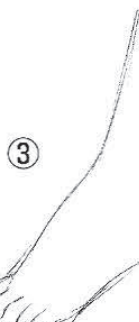
● 45° Angle



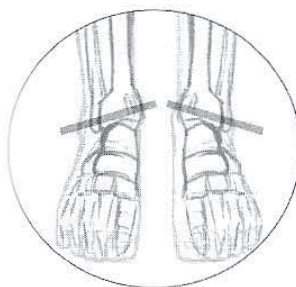
Draw the silhouette of the feet while trying to keep it in line with the overall image of the body.



Roughly draw in the toes.



Detail the toes and finish up by drawing the ankle lines.



The ankles tilt upwards towards the inner side, so remember not to make them line up perfectly when the feet are lined up together.

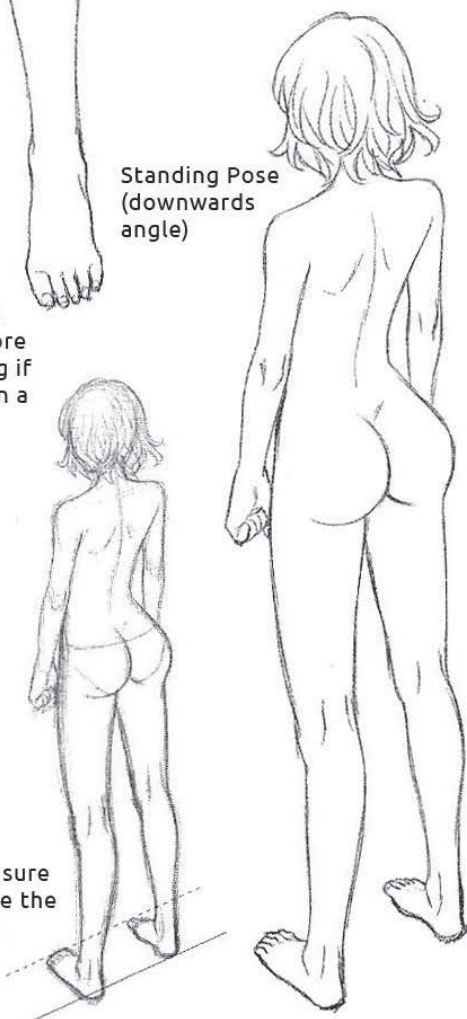
Drawing Legs From Various Angles

Standing Pose (slightly upturned angle)



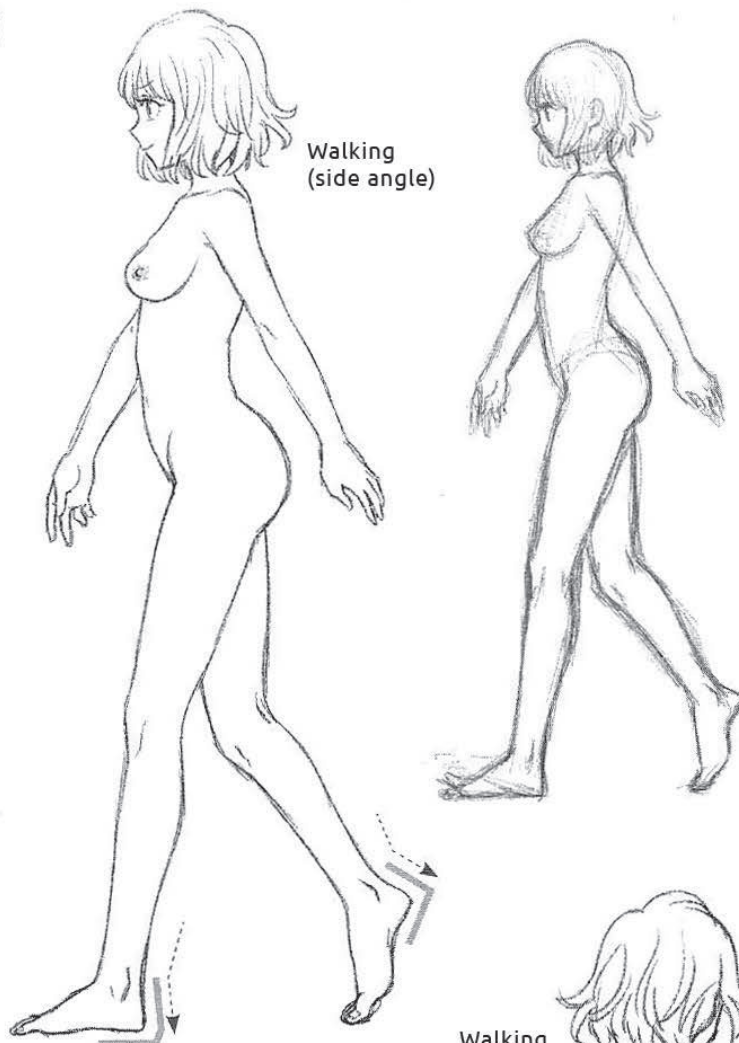
The character will look like it has more of a stable footing if the feet are drawn a bit bigger.

Standing Pose (downwards angle)



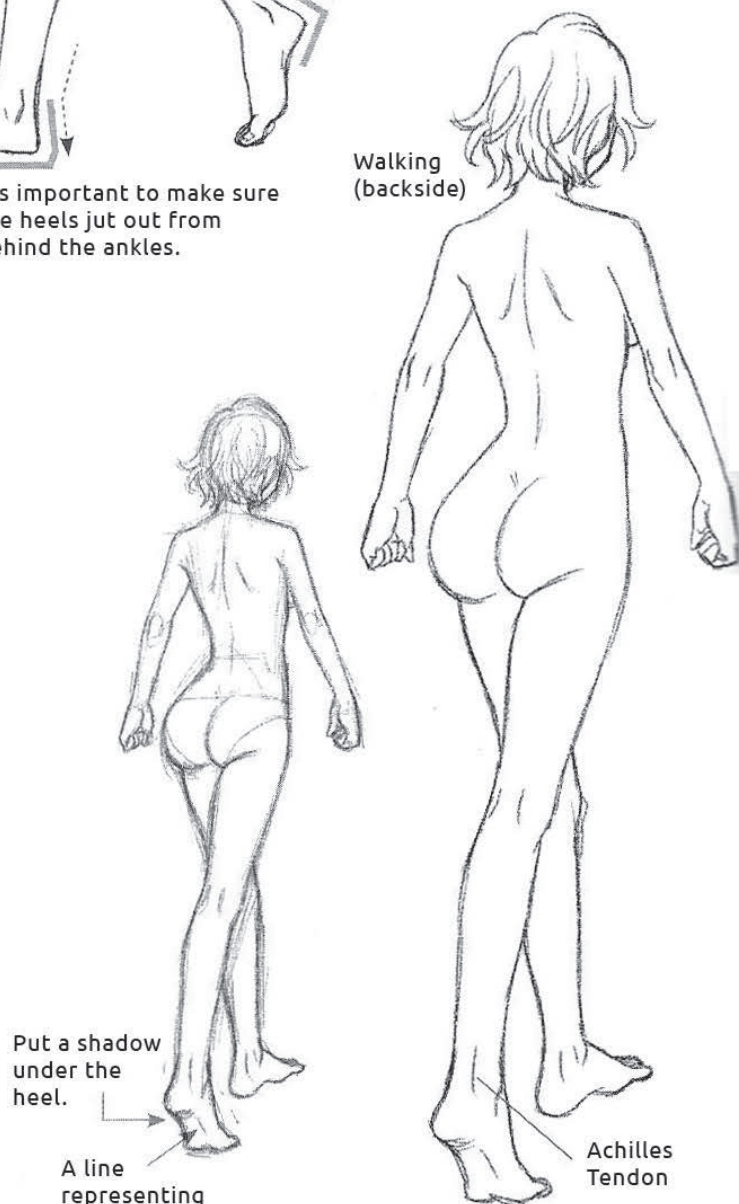
Try to make sure both feet are the same size.

Walking (side angle)



It's important to make sure the heels jut out from behind the ankles.

Walking (backside)



Put a shadow under the heel.

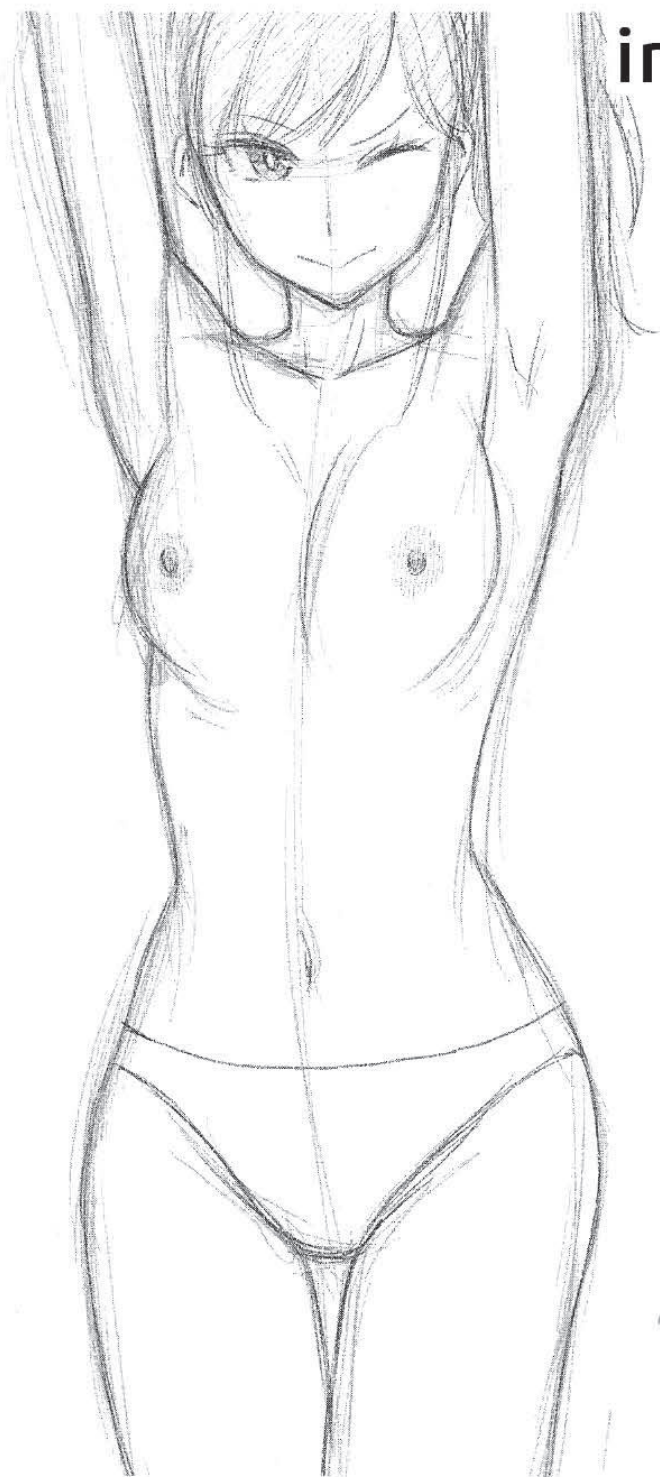
A line representing the underside of the foot.

Achilles Tendon



Chapter 3

Body Texture Is the Key to Bringing Out the Softness in a Female Character's Body



Texture and Curves

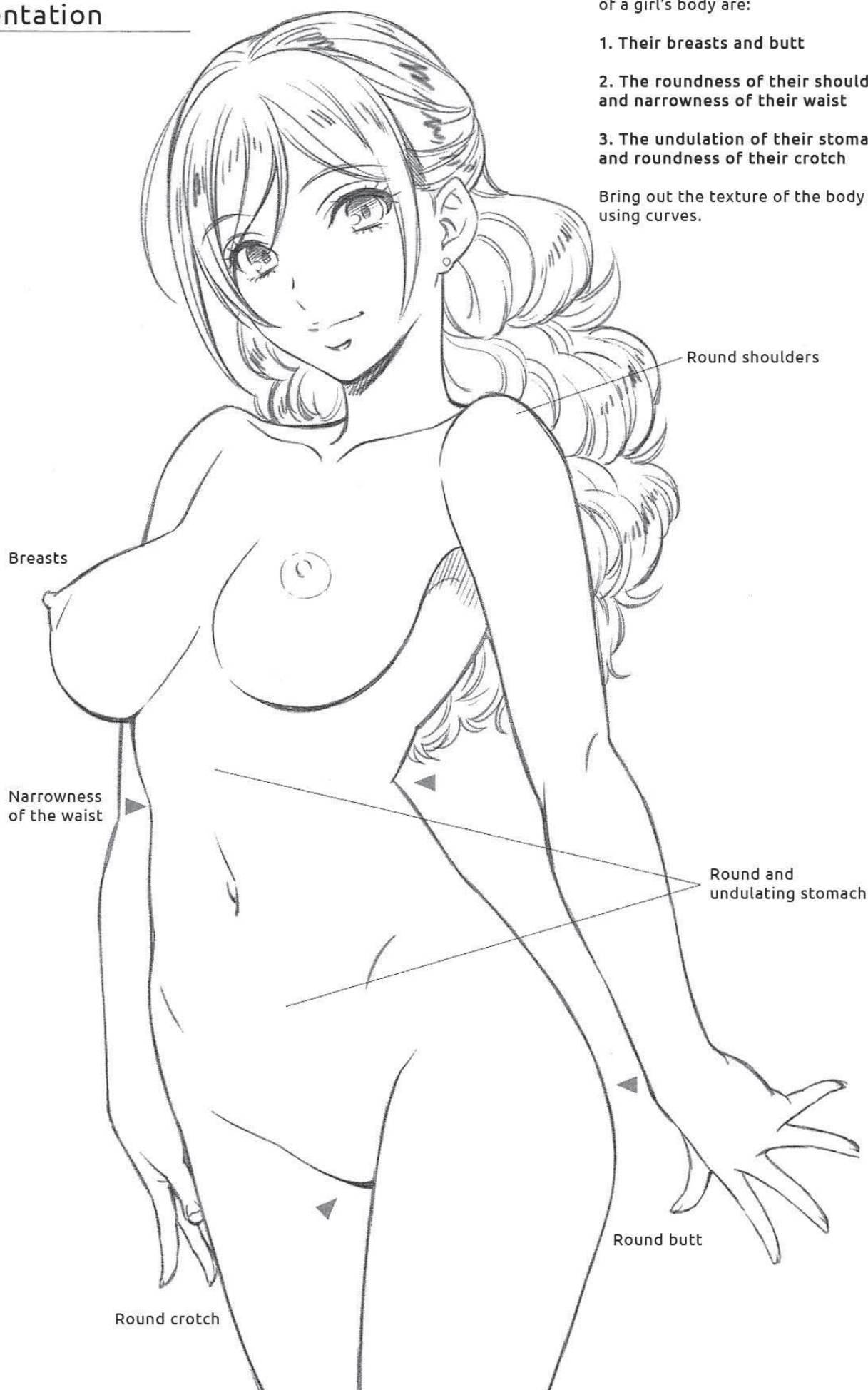
Let's draw while keeping in mind the defining features of a girl's body

Texture and Roundness Representation

The key points to the suppleness of a girl's body are:

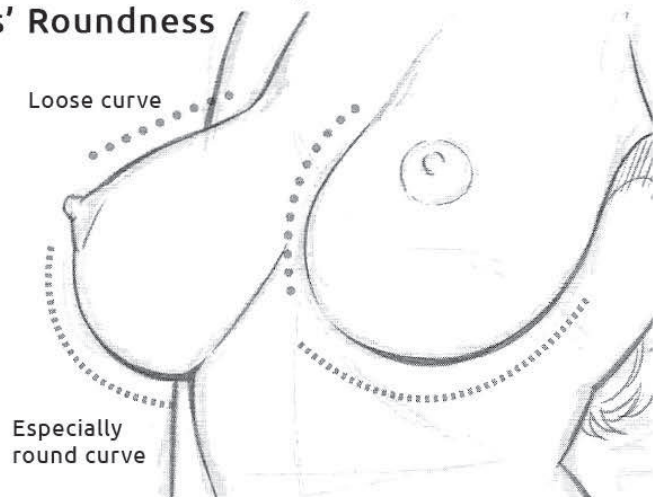
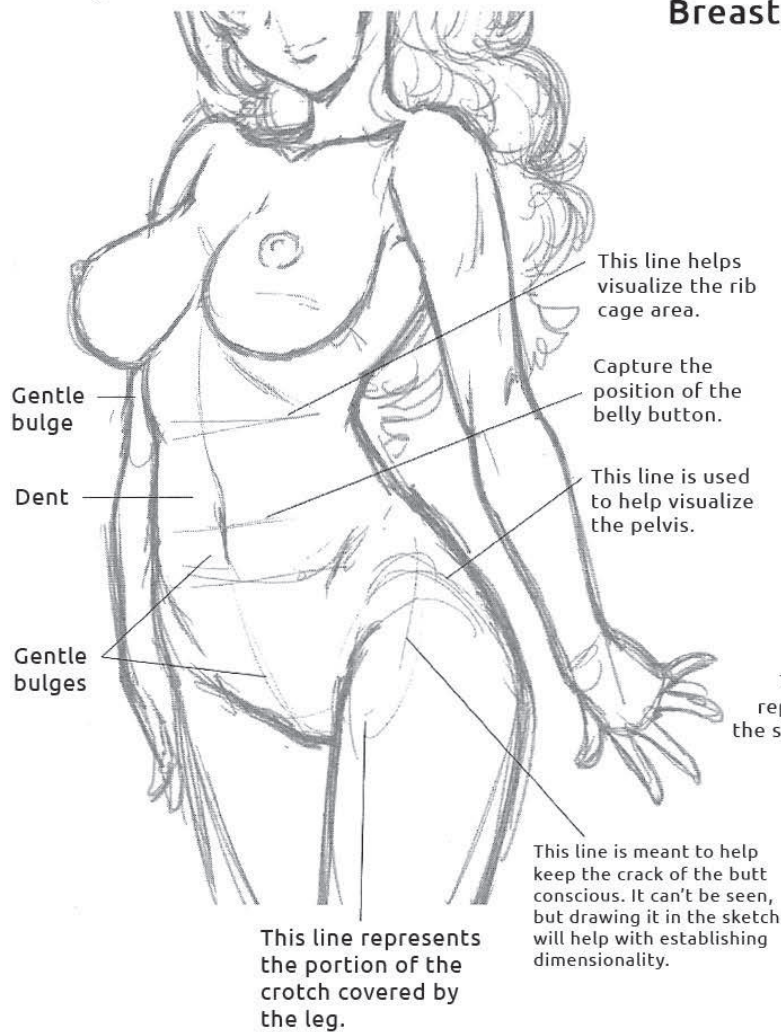
1. Their breasts and butt
2. The roundness of their shoulders and narrowness of their waist
3. The undulation of their stomach and roundness of their crotch

Bring out the texture of the body using curves.

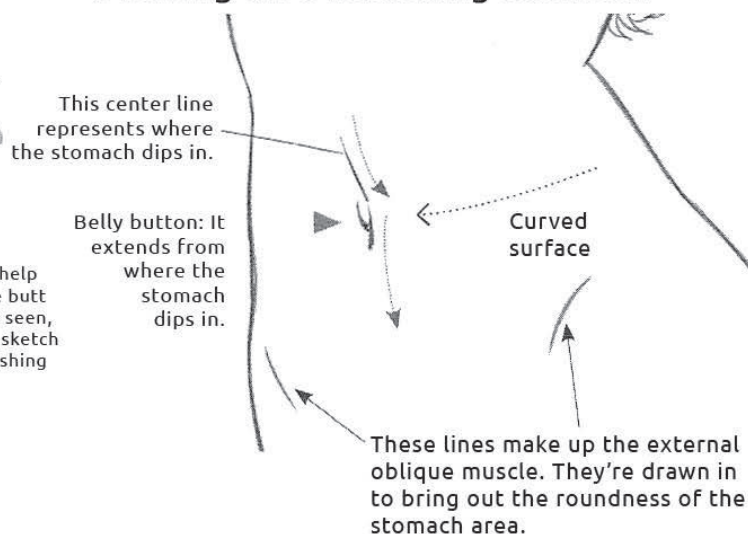


● Body's Curves

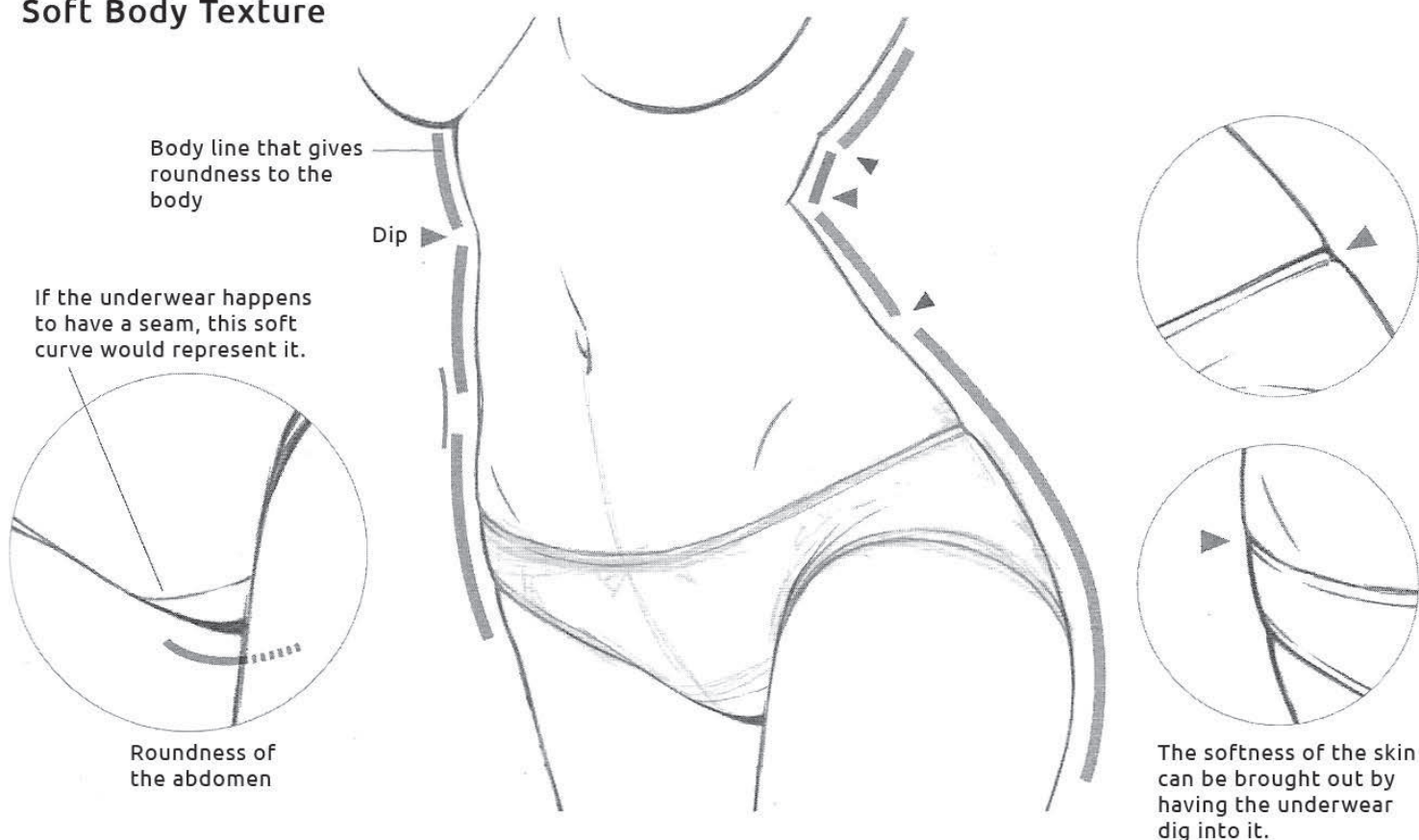
The Curves That Make up the Breasts' Roundness



Drawing an Undulating Stomach



The Curves and Dips That Establish Soft Body Texture



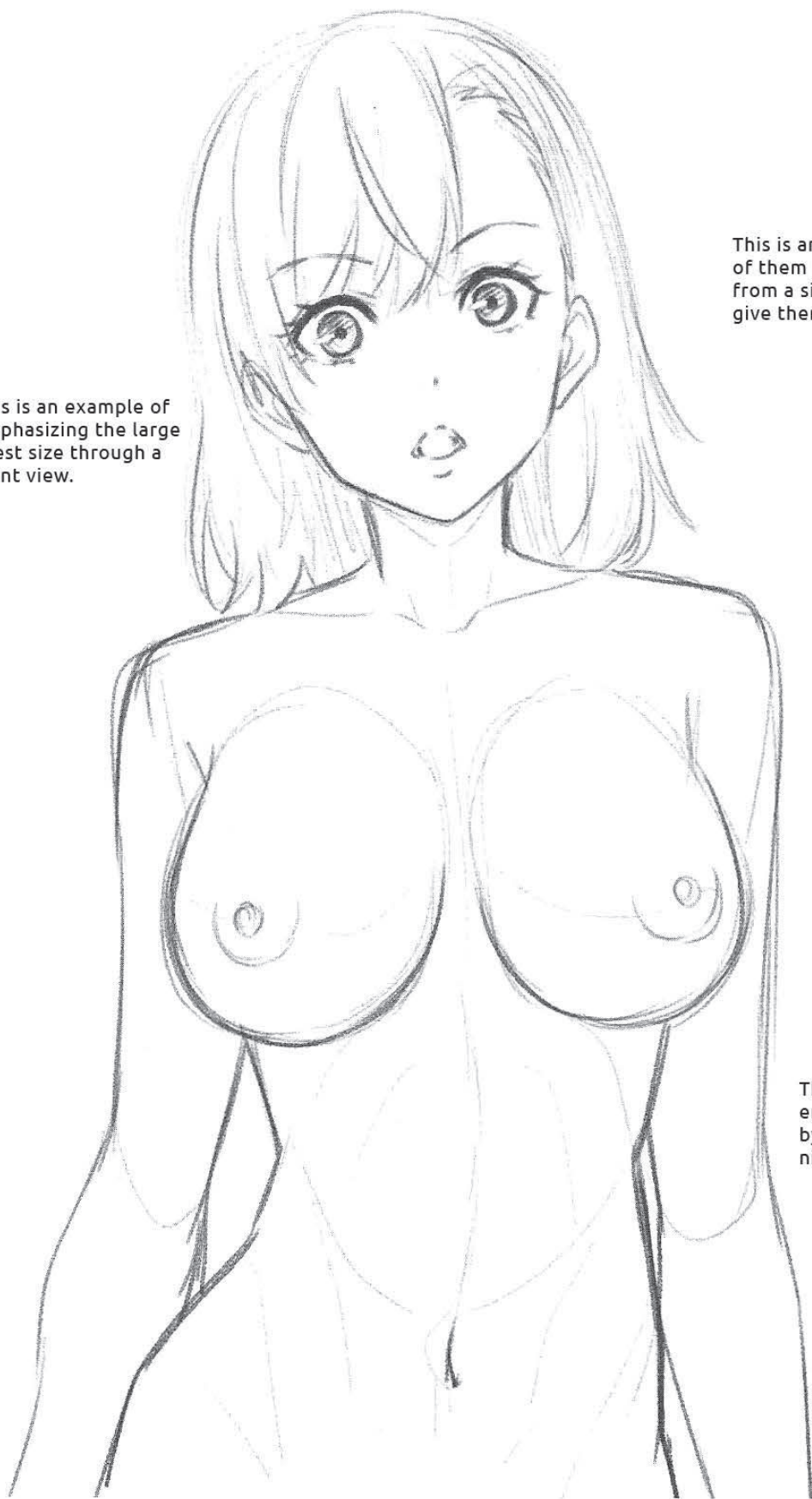
Drawing Breasts

Let's take a look at the typical sizes and shapes breasts are usually drawn in, as well as how to bring out their softness.

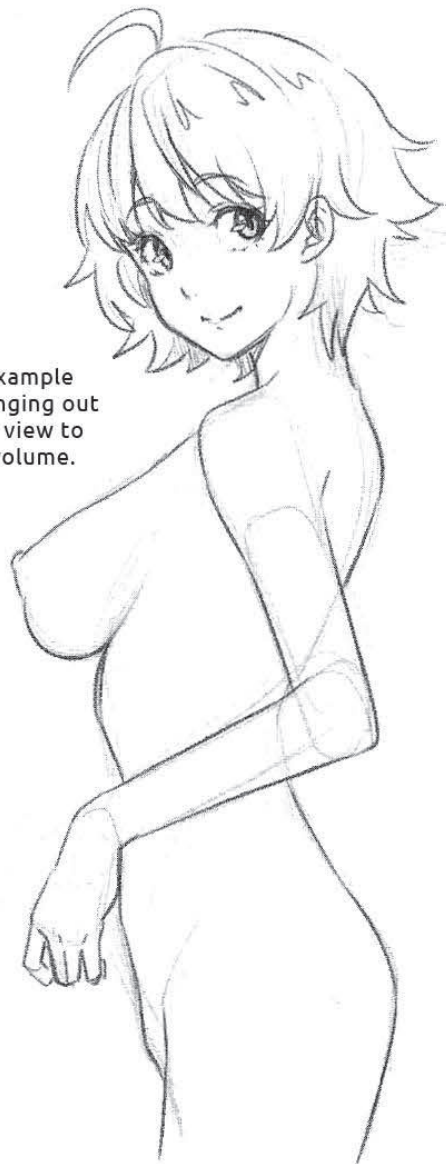
Typical Representations of Breasts

There are many different ways of emphasizing the appeal of breasts, whether it be through their shape, size, or movement.

This is an example of emphasizing the large chest size through a front view.



This is an example of them hanging out from a side view to give them volume.



This is an example of emphasizing the nipples by playing around with the nipple placement a bit.



Breast Transformation

This is an example of breasts changing shape by being pressed together with arms. This represents the softness of the breasts.



Size and Shape

This is an example of emphasizing the fullness of the breasts by putting them at an angle that makes them asymmetrical.



Breast Movement

An example of the breasts bouncing heavily.



Upwards Angle

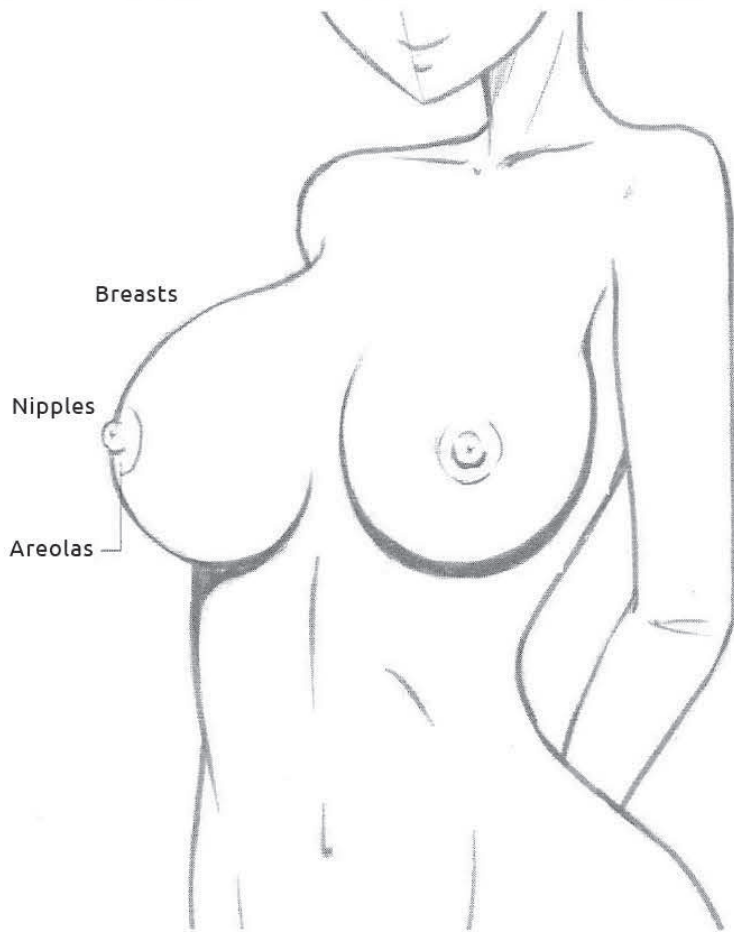
Emphasizes the supple underside of the breasts.



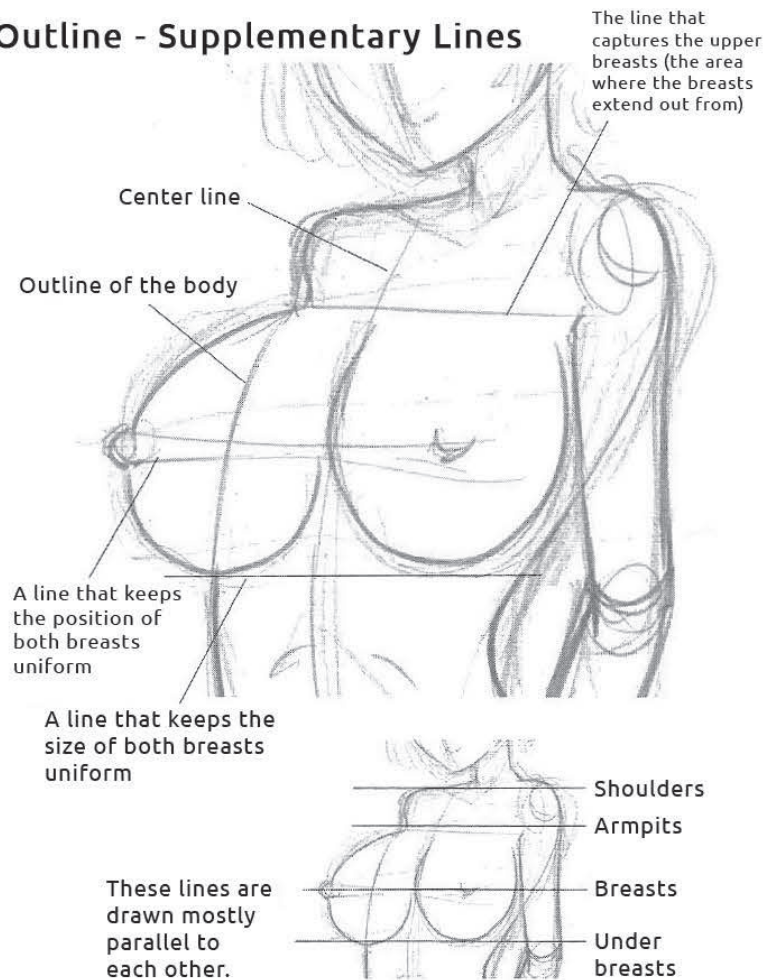
Breast Features

Let's take a look at the various positionings, shapes, and sizes of breasts.

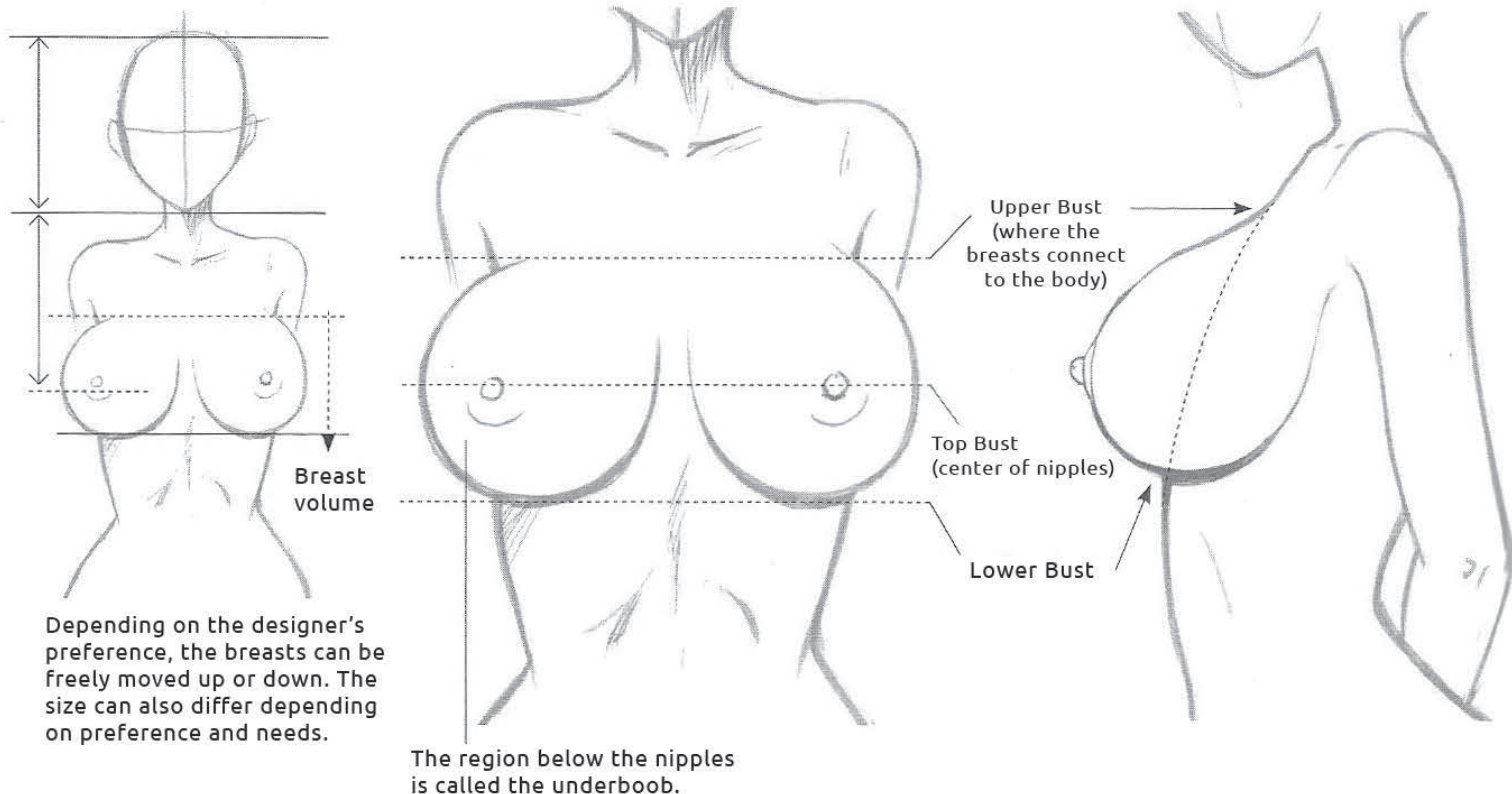
Drawing Tips, Positioning, and Names



Outline - Supplementary Lines



● Balance and Terminology

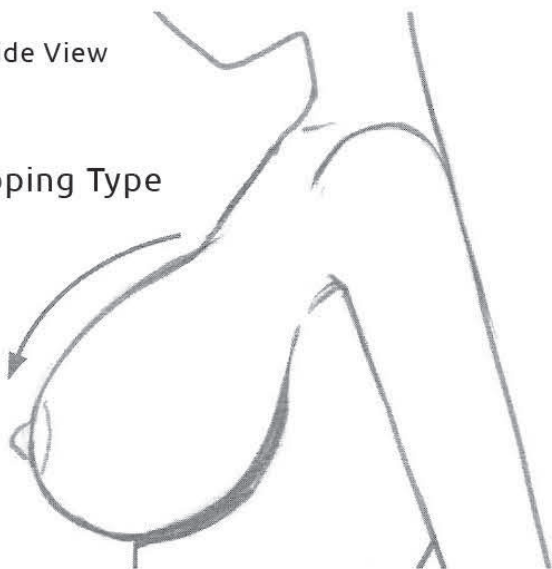


Breast Shape

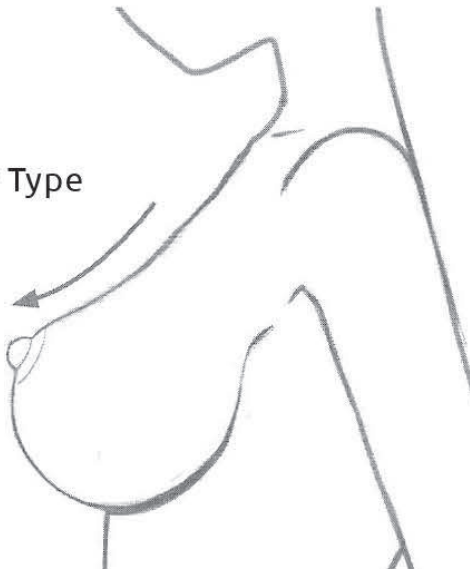
There are two major types of breast shapes. The nipple placement is harder to position for the perky type, making it overall more difficult to draw.

Side View

Drooping Type

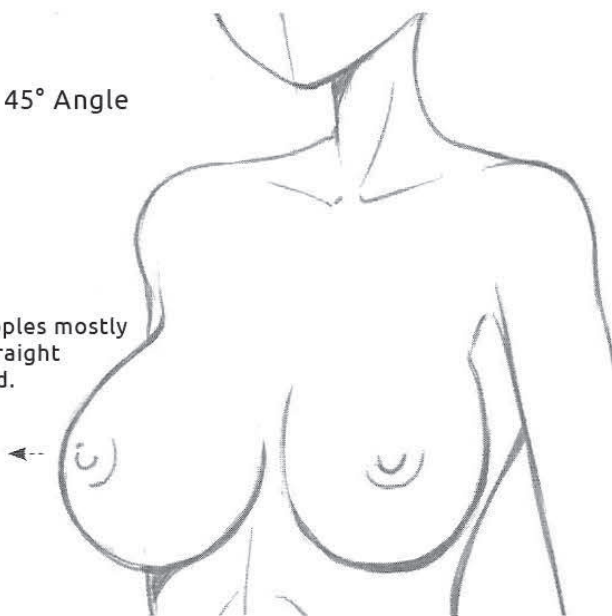


Perky Type

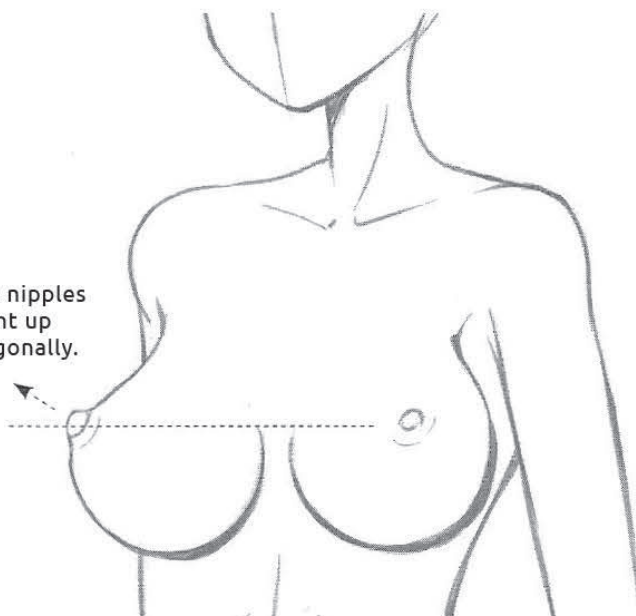


45° Angle

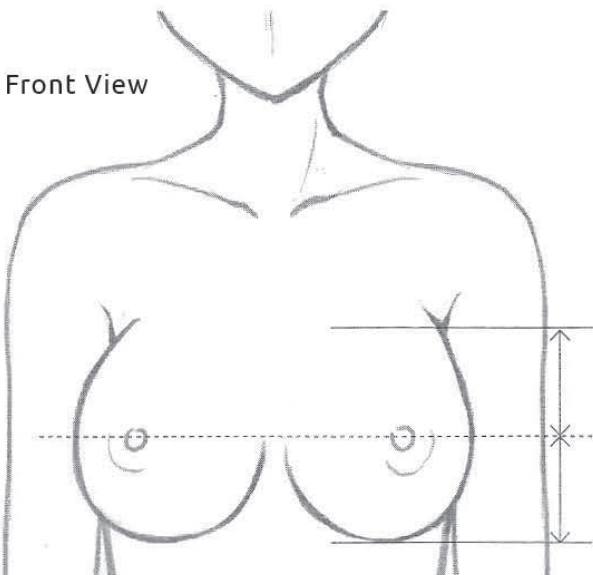
The nipples mostly face straight forward.



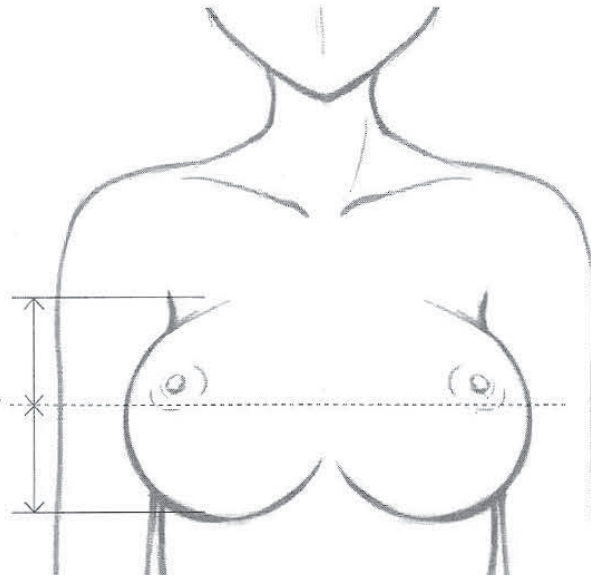
The nipples point up diagonally.



Front View



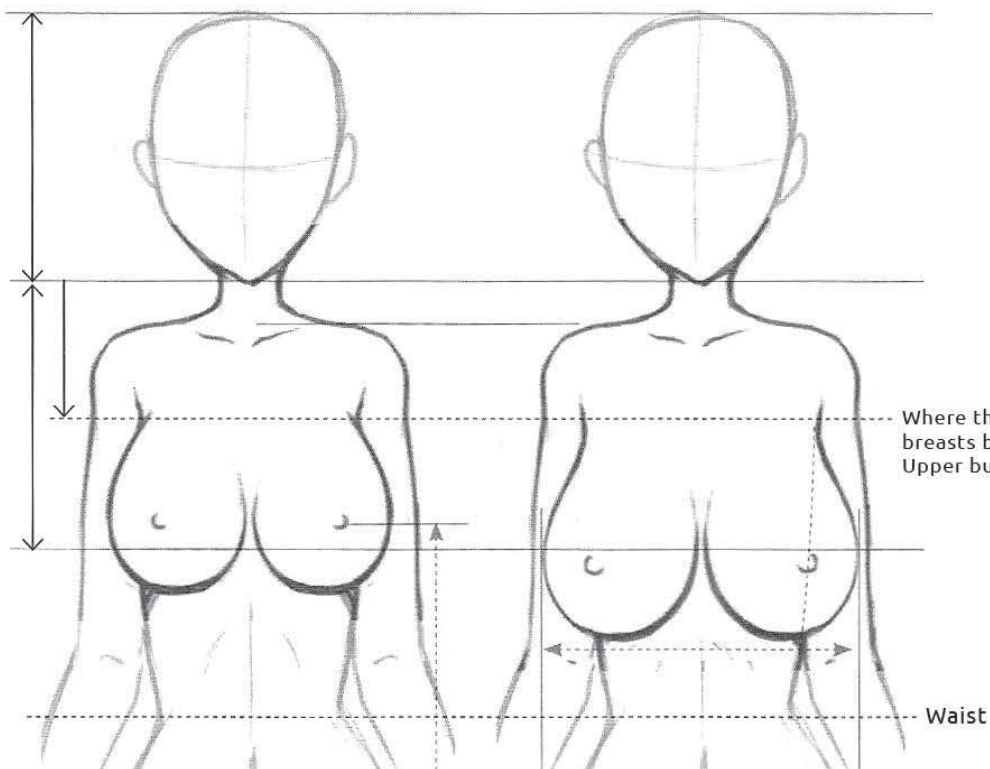
The nipples are right about in the center.



The nipples are slightly above the center.

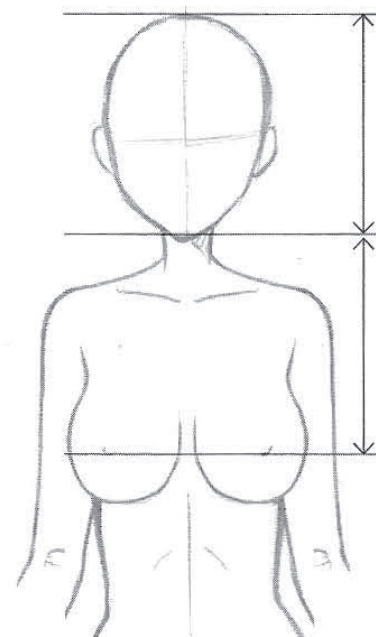
Breast Size and Positioning

● Basic Type and Large Type

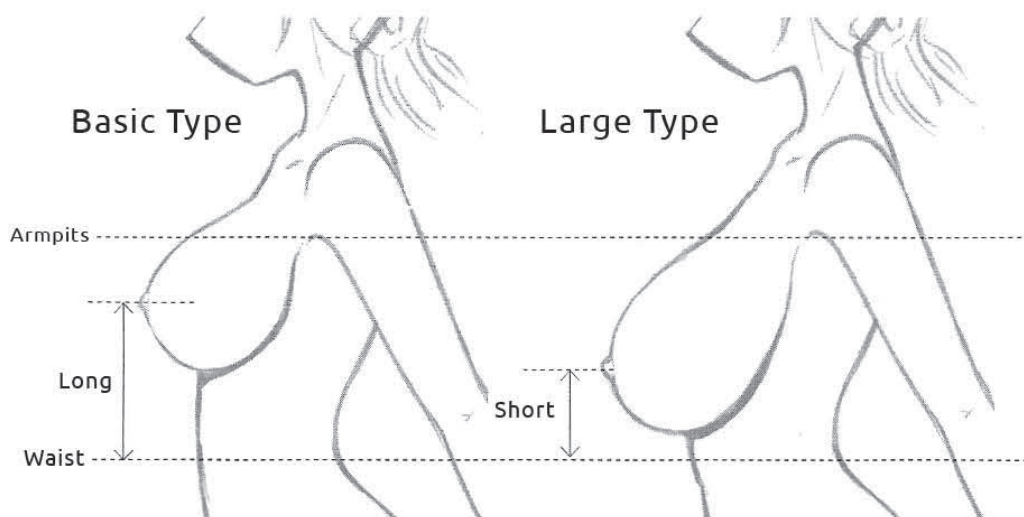


Basic Type - The breasts are higher up. In other words, the upper bust is higher.

Large Type - The breasts take up more space horizontally and the distance between the breasts and waist decreases.

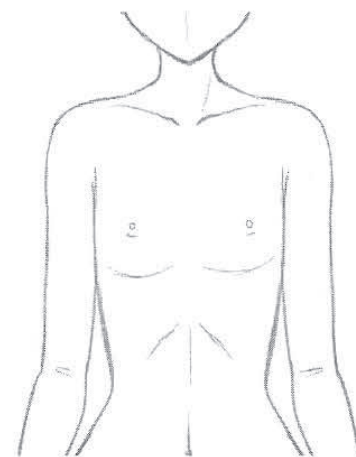


Reference - Realistic balance: The distance between the jaw and breasts appears large.



Basic Type

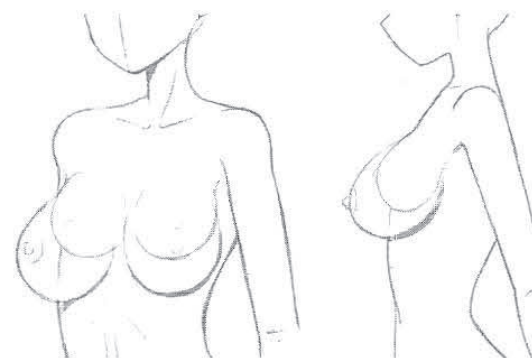
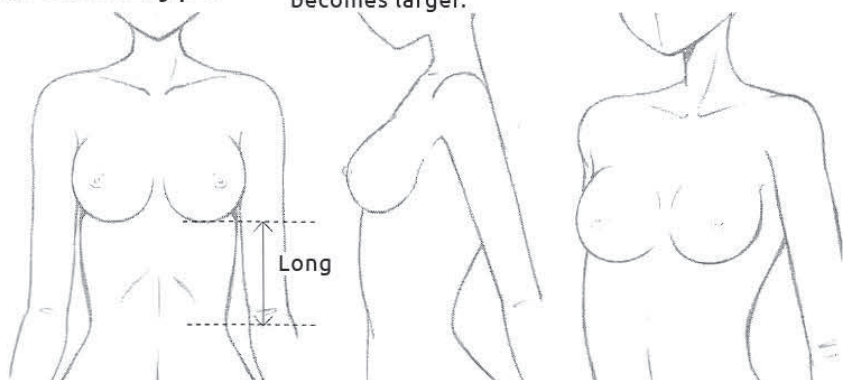
Large Type



Reference - A type where the breasts don't stand out.

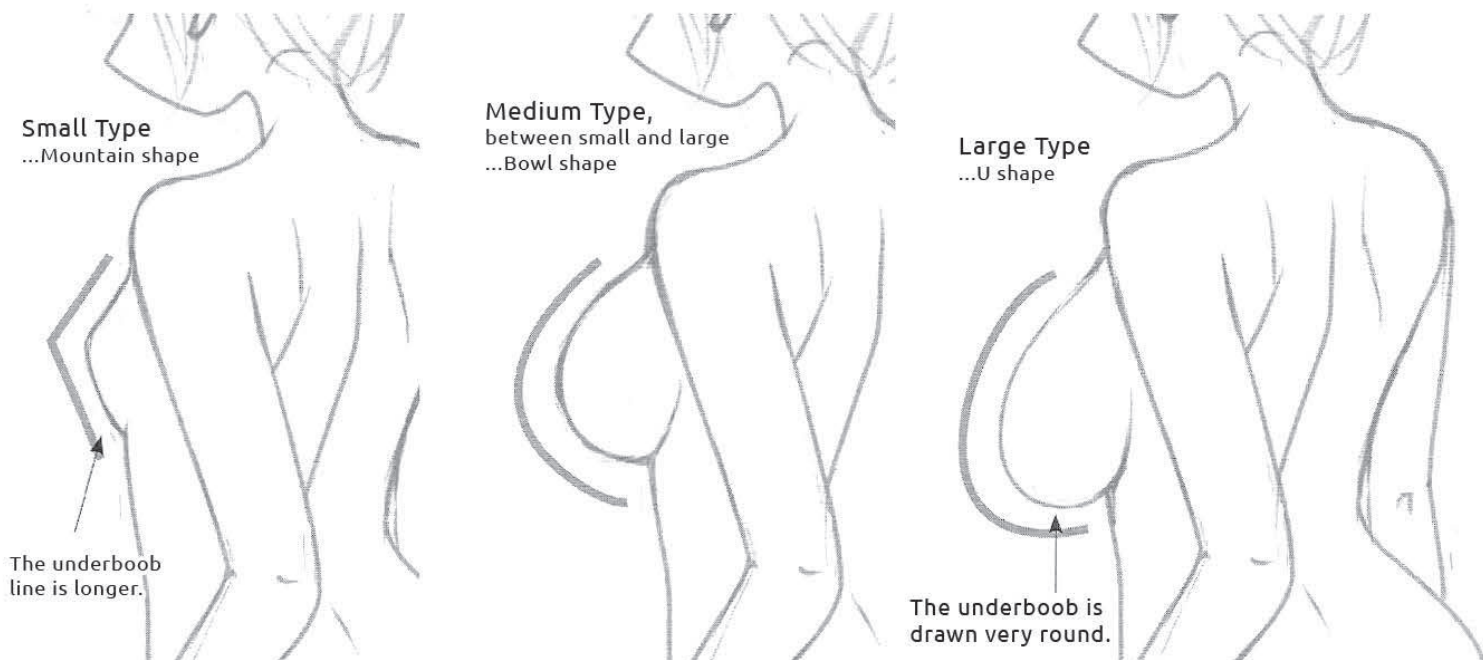
● Small Type

The distance between the breasts and waist becomes larger.

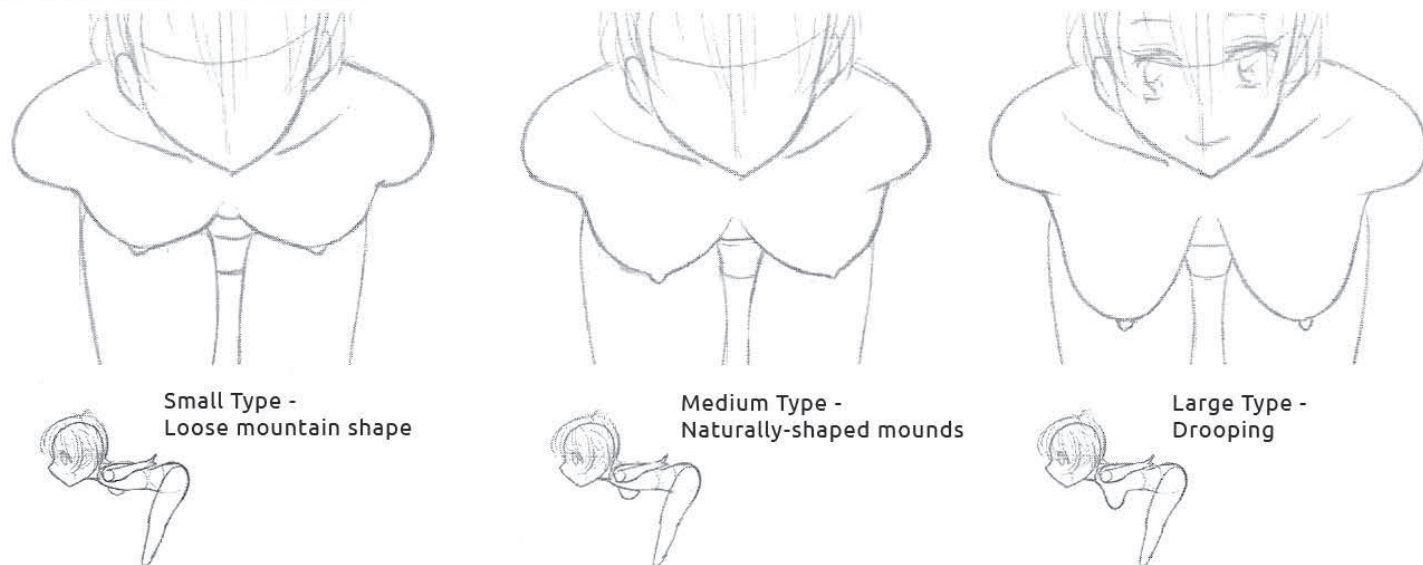


Comparison to basic type

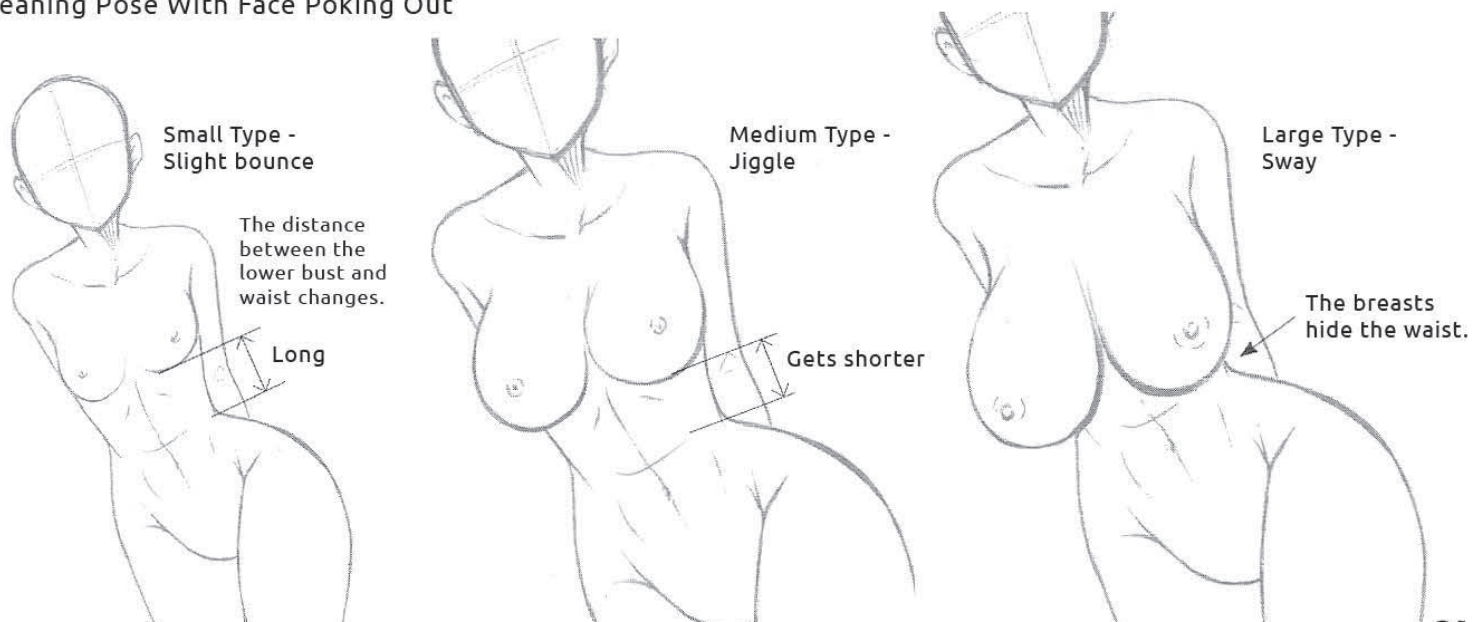
● Differences In Silhouette Between Small, Medium, and Large



Leaning Forward, Front View



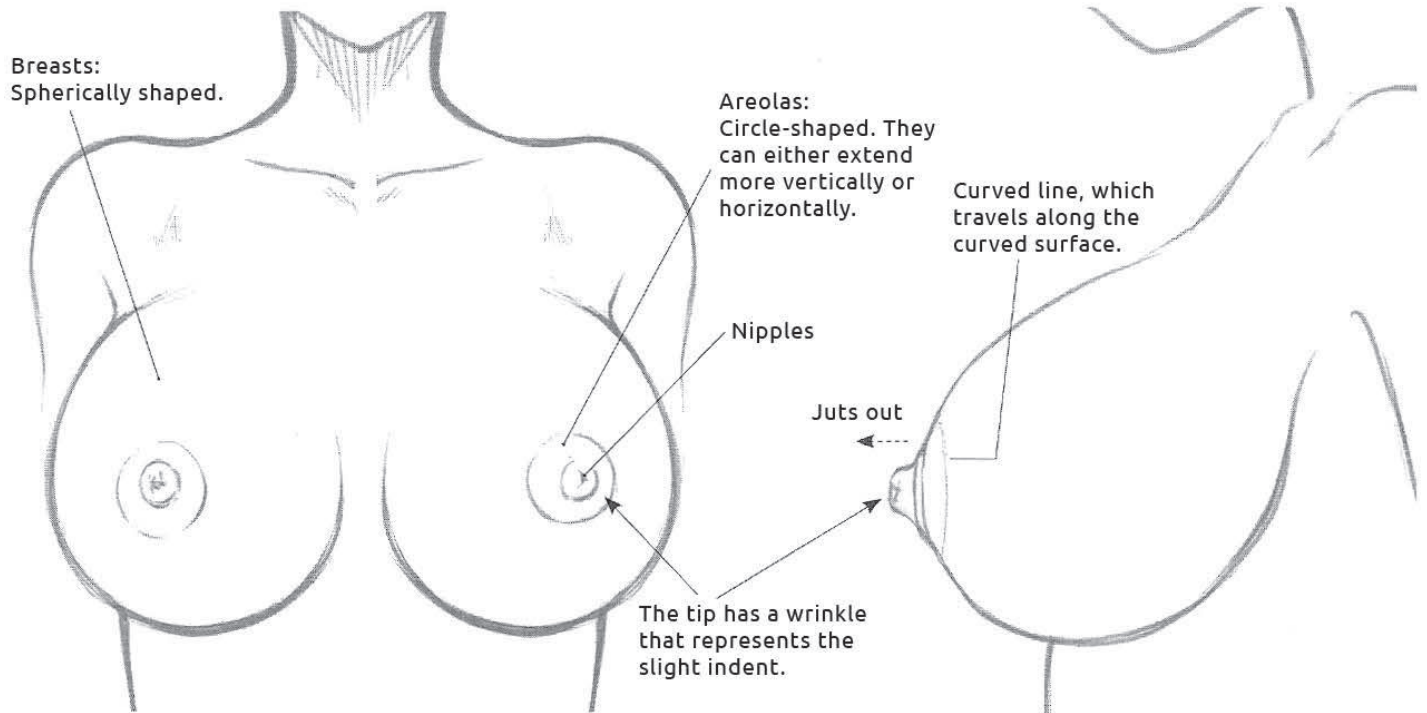
Leaning Pose With Face Poking Out



Nipples and Areolas

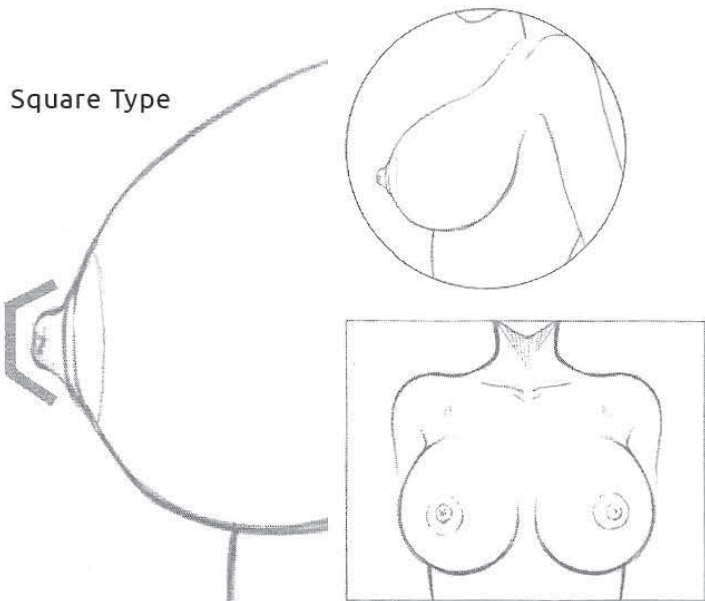
Let's take a look at different shapes and sizes of nipples and areolas. Combined with the varying sizes and shapes of breasts, many unique combinations can be made. Draw whatever your preference might be.

Terminology and Features

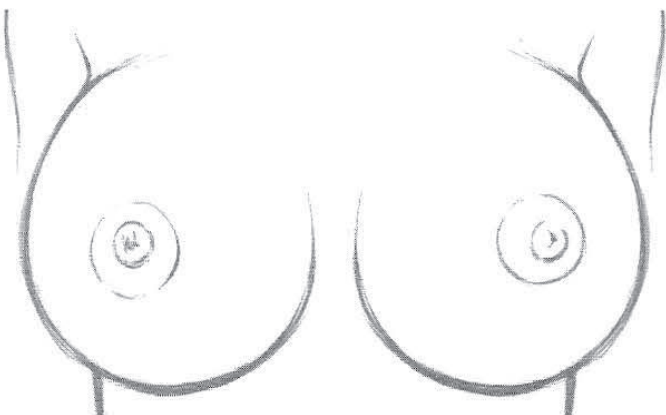
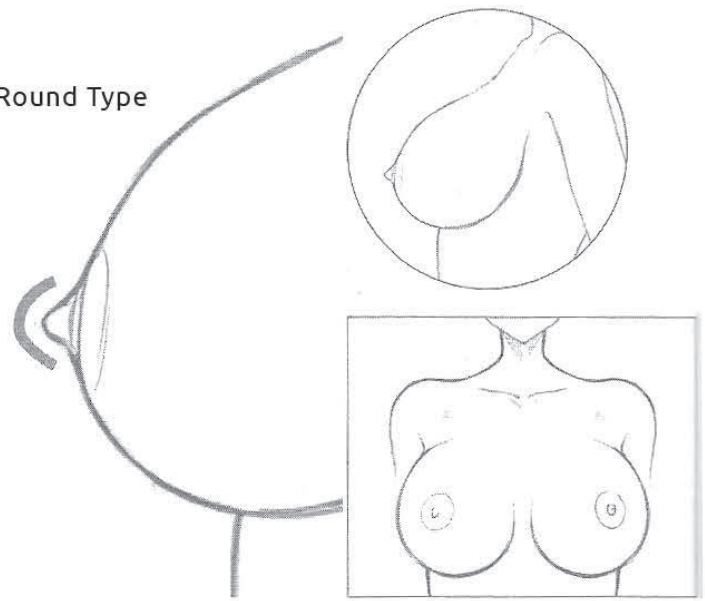


Two Types of Nipple Shapes

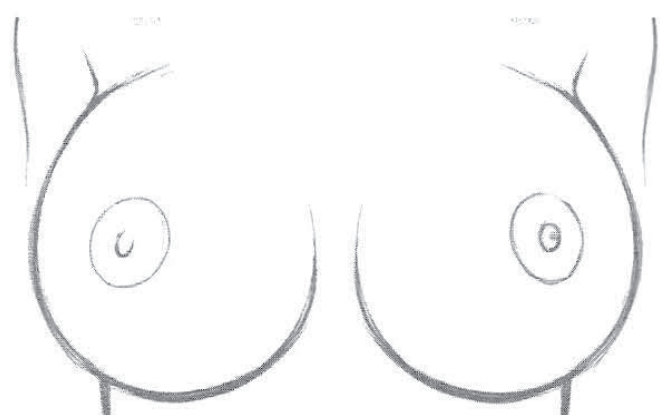
Square Type



Round Type

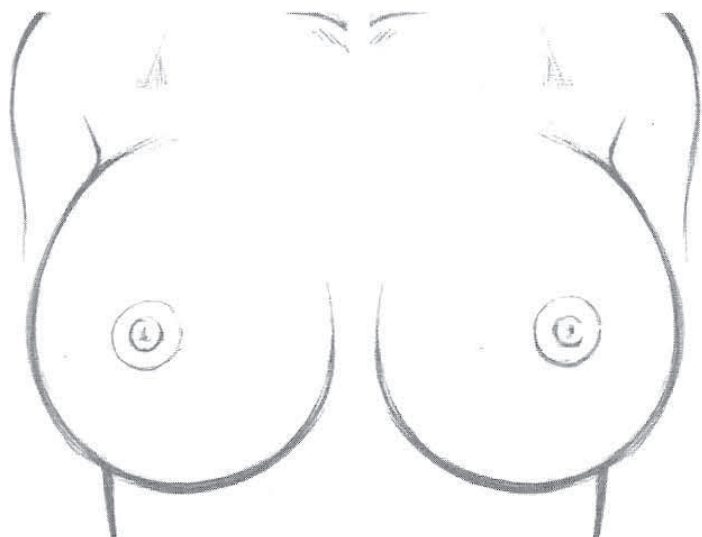


This has a mostly circle shape when viewed from the front.

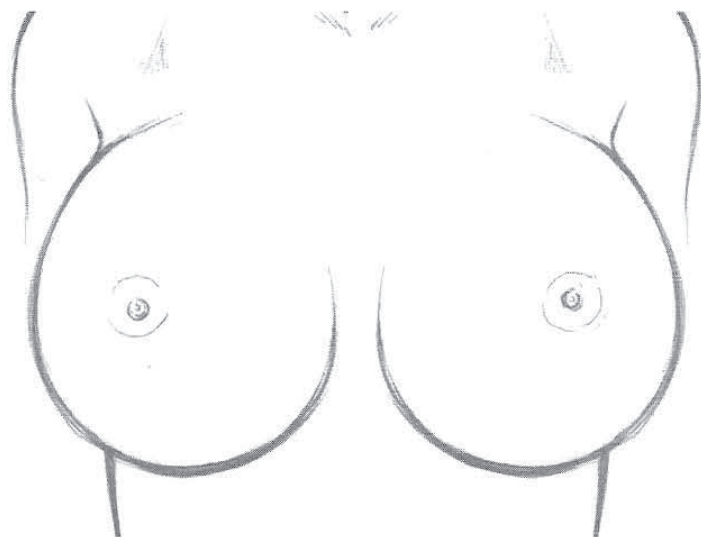


This is slightly more oval-shaped than circle-shaped.

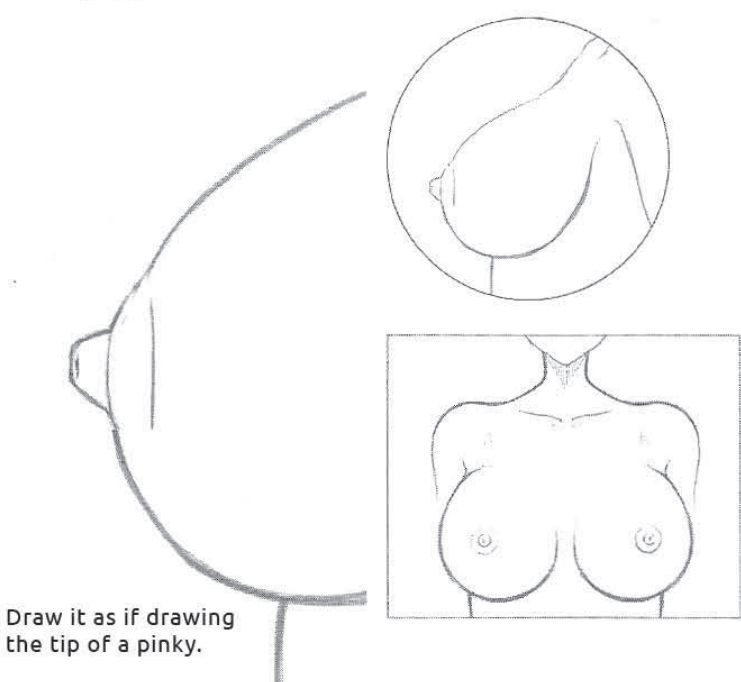
● Two Types of Nipple Sizes



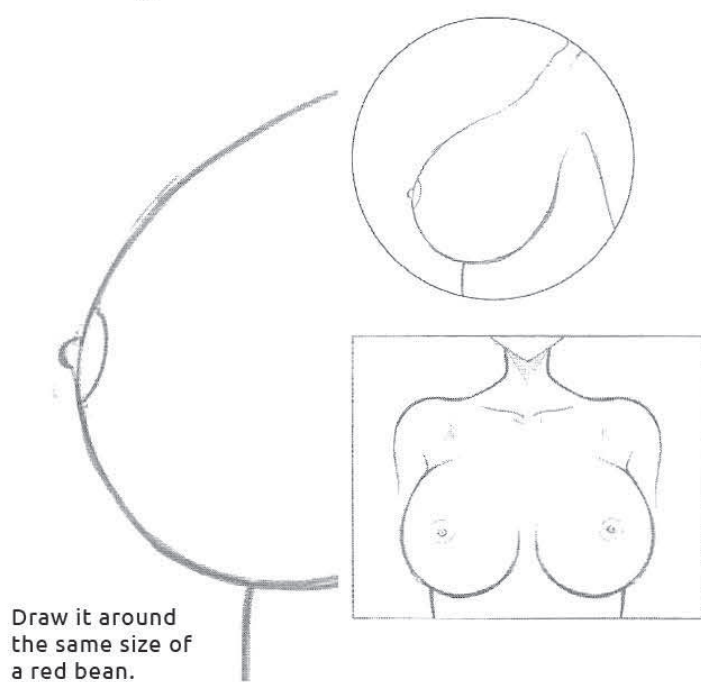
Large Type



Small Type



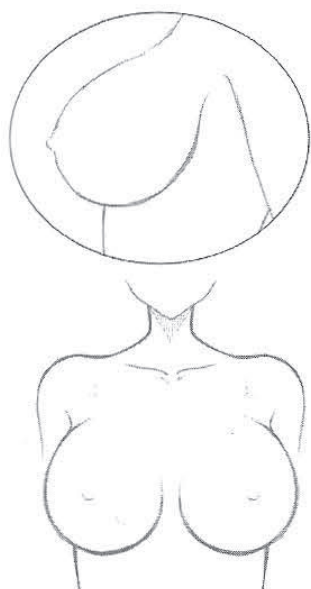
Draw it as if drawing the tip of a pinky.



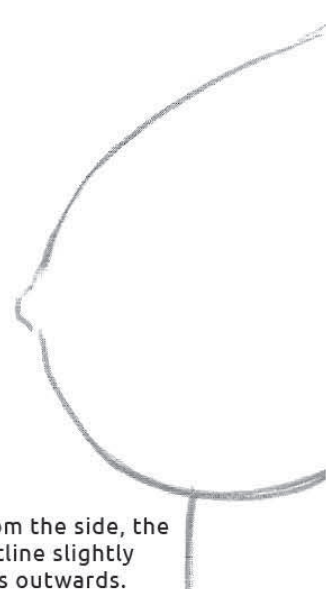
Draw it around the same size of a red bean.

A Type That Doesn't Include the Areola

The areolas are omitted and only the outline of the nipples is drawn.



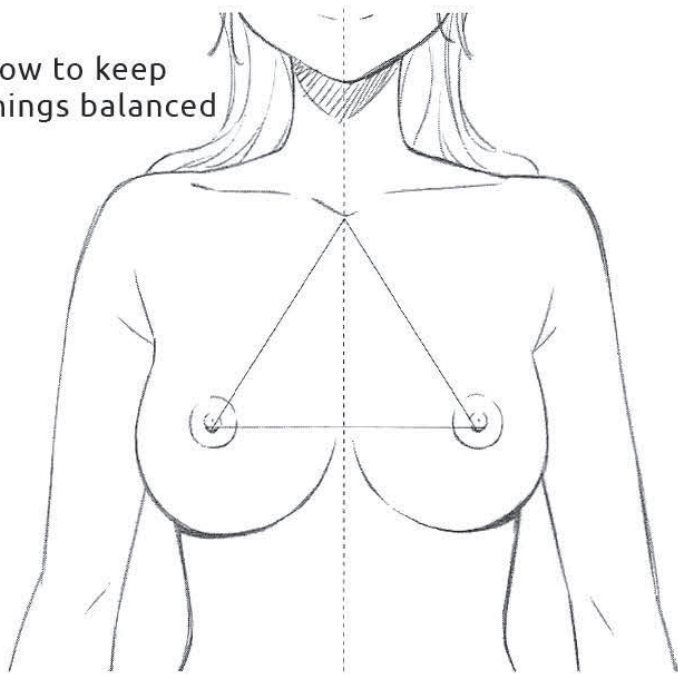
The bottom of the nipples are drawn with curved lines.



From the side, the outline slightly juts outwards.

Drawing Nipples and Areolas

How to keep things balanced

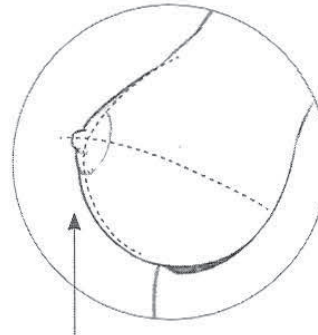


Using the clavicle as the peak, a triangle is formed using both nipples. Use this to keep balance when drawing.

▼...The areas that have light shining on them create gaps in the linework.

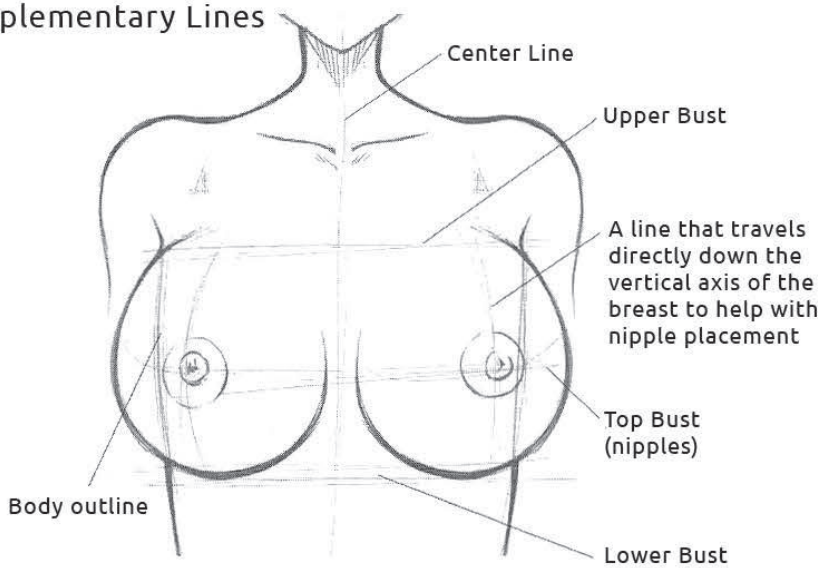


The lower area has a thicker line to represent the shadow.

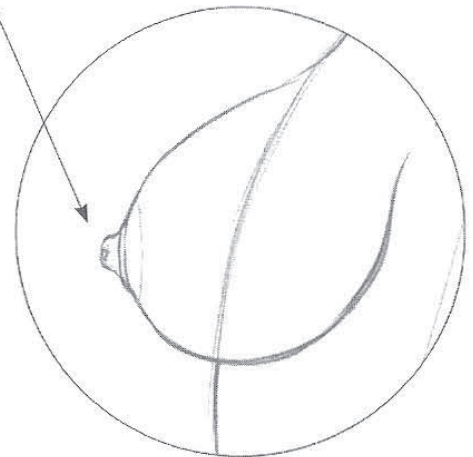


The nipple does not face directly forward from the side angle.

Supplementary Lines



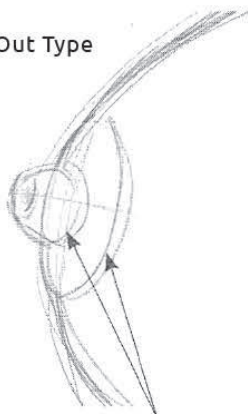
A line that travels directly down the vertical axis of the breast to help with nipple placement



Some artists prefer having the nipples face straight forward in order to further emphasize their shape and size.

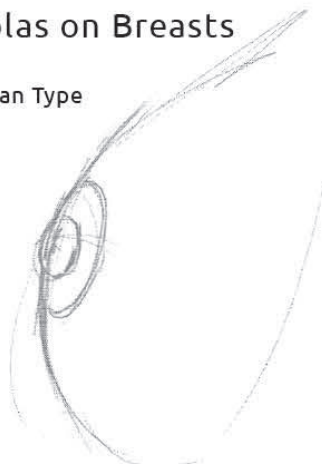
Drawing Nipples and Areolas on Breasts

Jutting Out Type

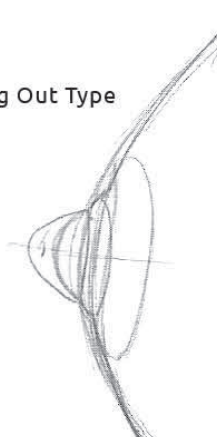


Use oval-shaped lines.

Bean Type



Jutting Out Type

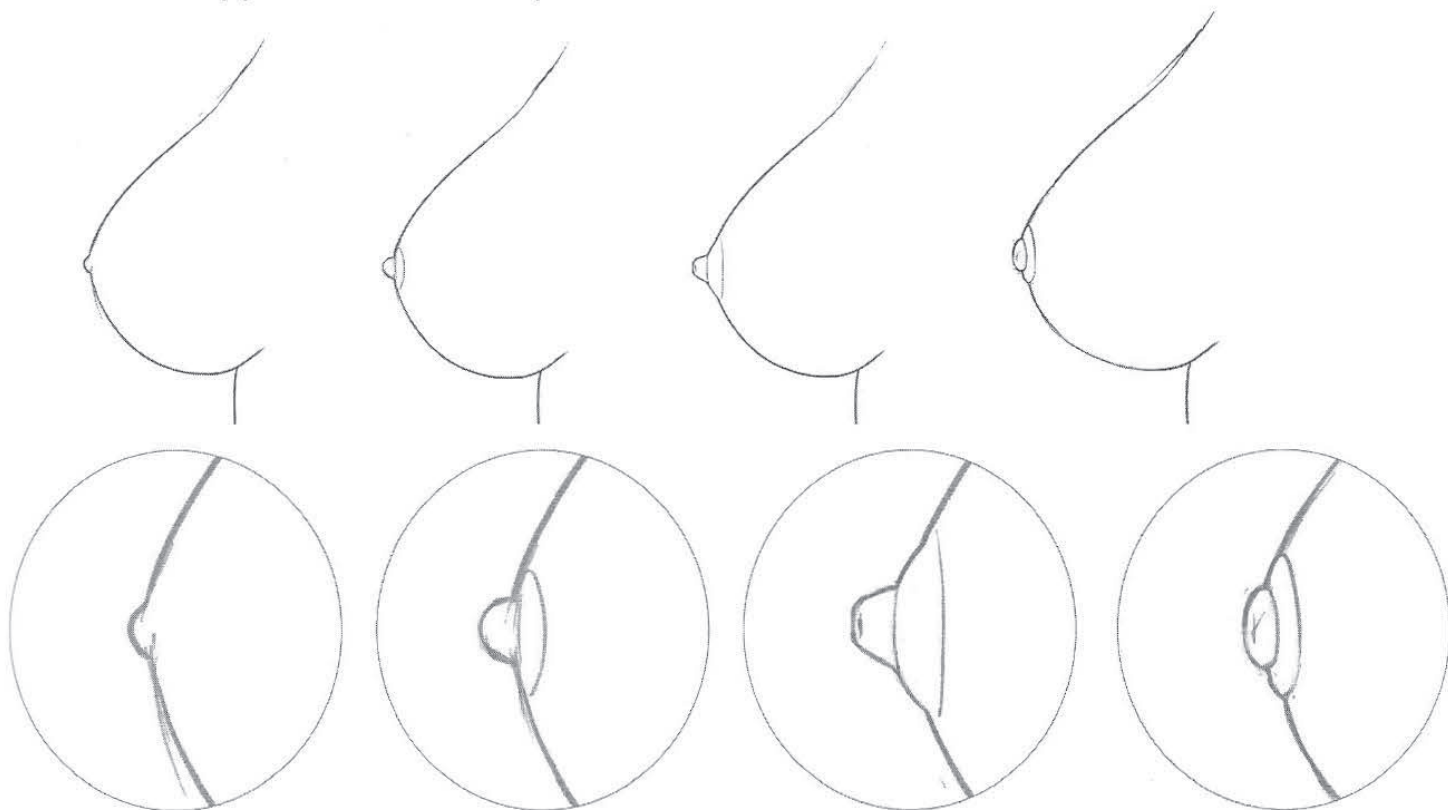


Bean Type



The case of the angle being directly from the side: The oval lines become longer vertically.

● Various Nipple and Areola Representations



Bean Type -
The areola is thinner, with very little dimension.

Round Type -
The areola is small as well, with very little width.

Square Type -
The areola is larger with a wider width.

Squished Bean Type -
The areola is on the smaller side. It's a bit thick.



Larger Bean Type -
The areola is both thick and wide.

Pointy Trapezoid Type -
The areola region is wide and large.

Small Bean Type -
The areola is wide and thin.

Slightly Bulging Type -
Both the nipples and areolas are small, appearing as if they were combined.

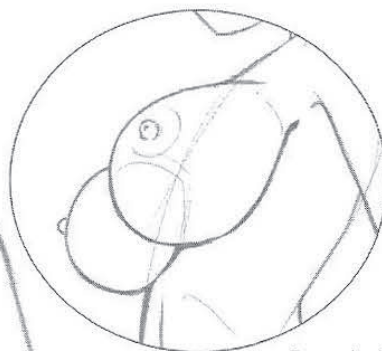
Breast Representation

Let's take a look at bringing out the softness of breasts via volume (size, weight) and movement.

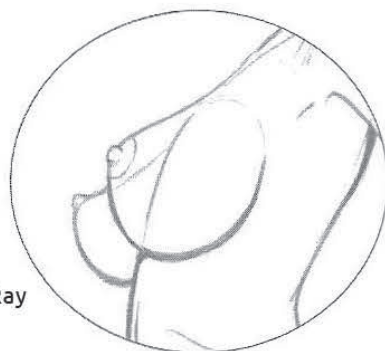
Volume

Bringing out weight via an upwards angle

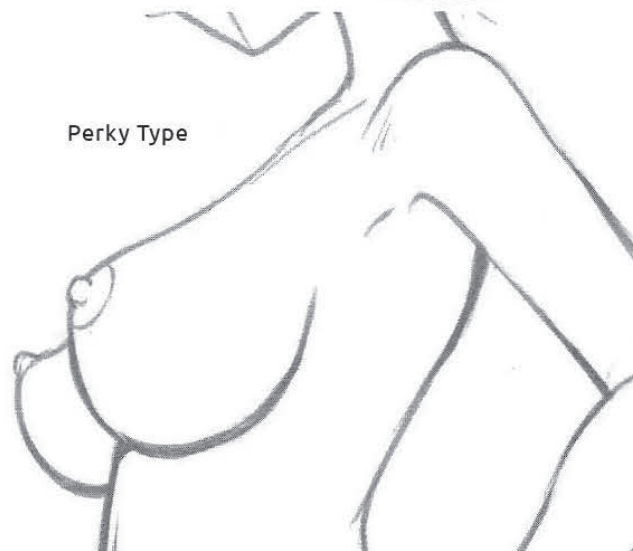
Droopy Type



Breasts X-Ray Diagram

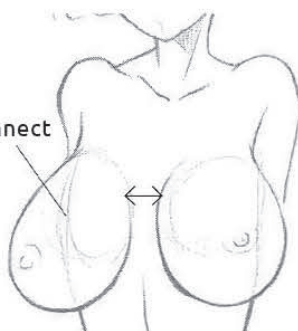


Perky Type

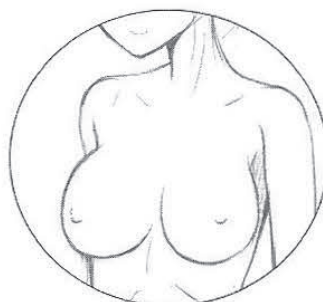


These large breasts are dropping down to both sides.

Where the breasts connect



There is distance between both breasts.



In the case of raising the arms



With the arms raised, the breasts are stretched up as well, making them extend vertically to a greater extent.

Movement

In the case of not utilizing movement



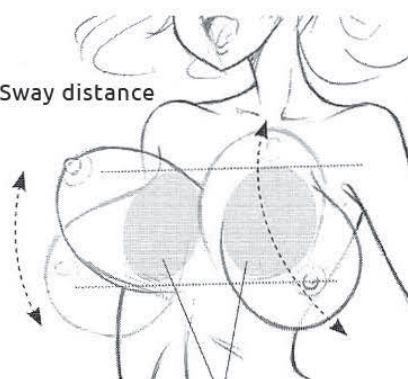
Breasts swaying up and down



Breasts swaying side to side



Sway distance



Area where the breasts are connected to body



Outline/Rough Sketch

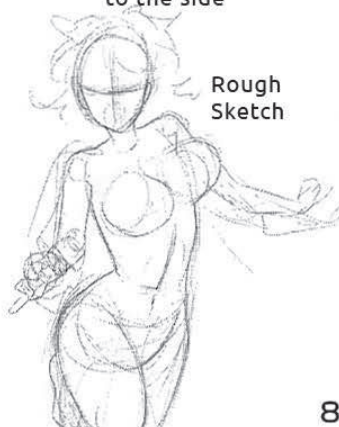
In the case of not utilizing movement



Breasts X-Ray Diagram



Breasts swaying to the side

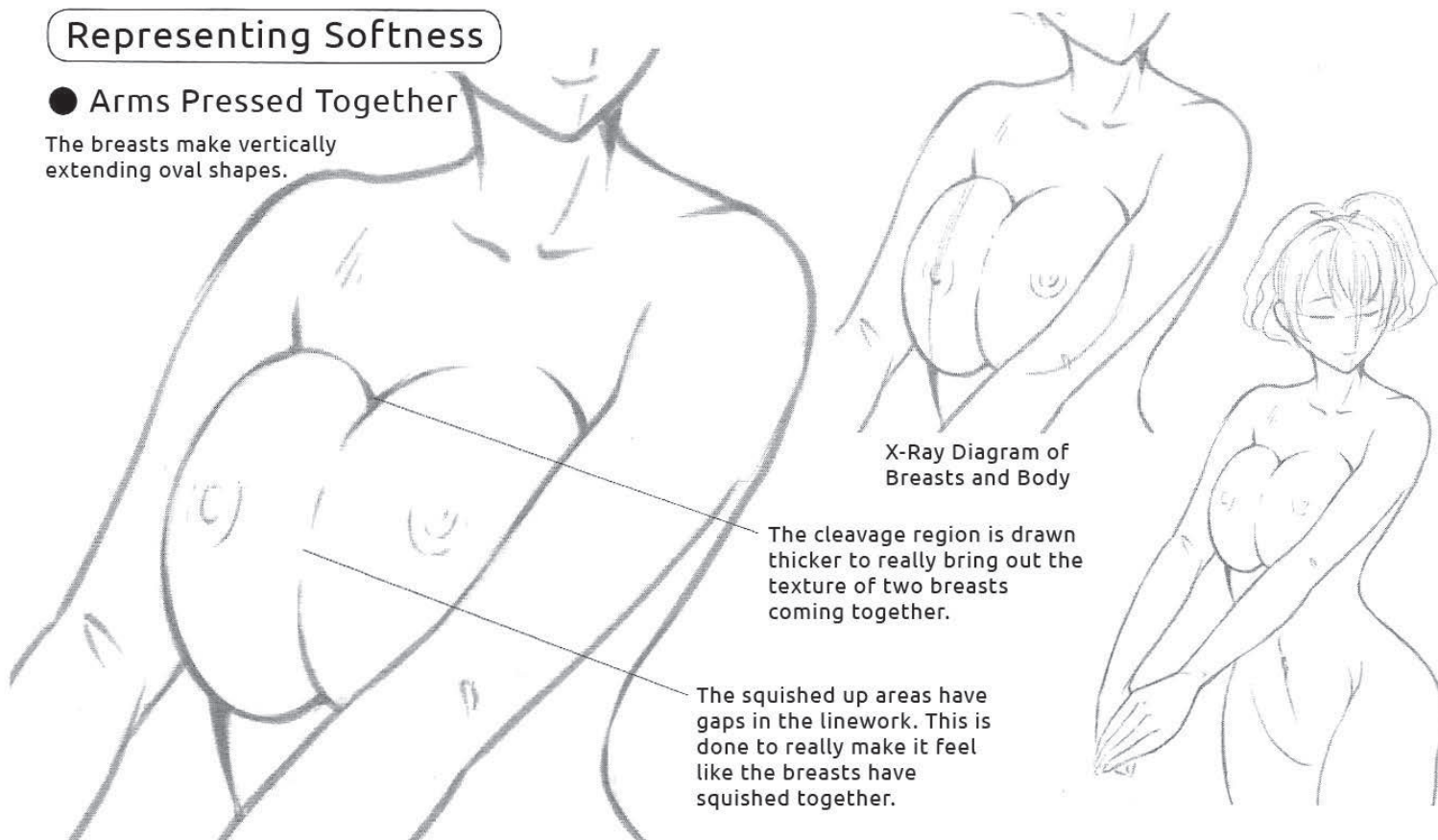


Rough Sketch

Representing Softness

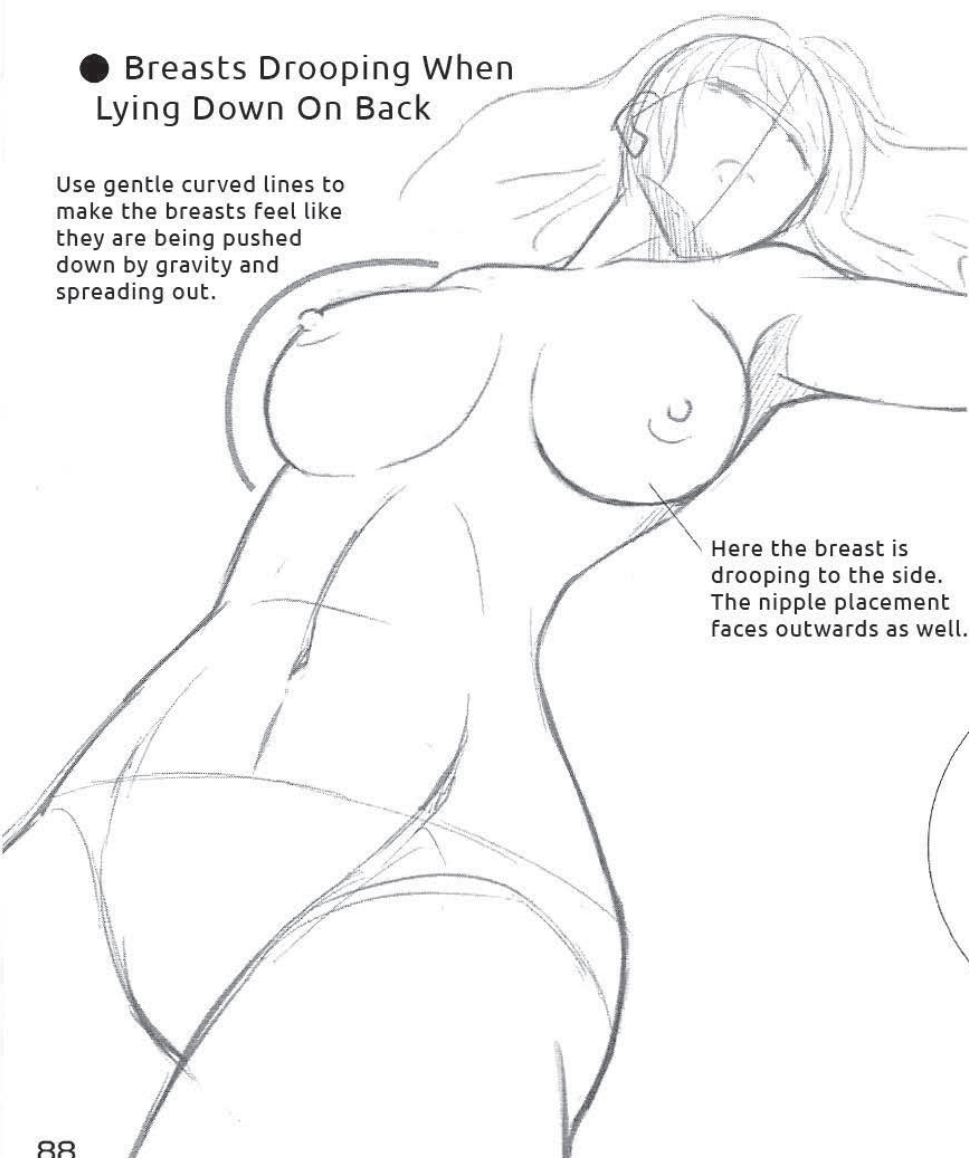
● Arms Pressed Together

The breasts make vertically extending oval shapes.

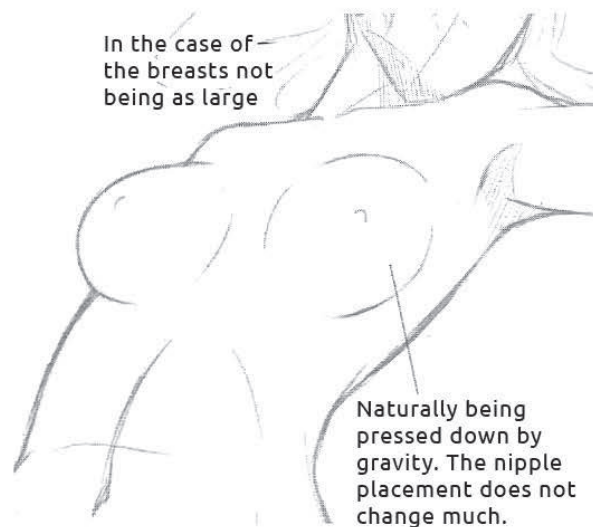


● Breasts Drooping When Lying Down On Back

Use gentle curved lines to make the breasts feel like they are being pushed down by gravity and spreading out.



In the case of the breasts not being as large

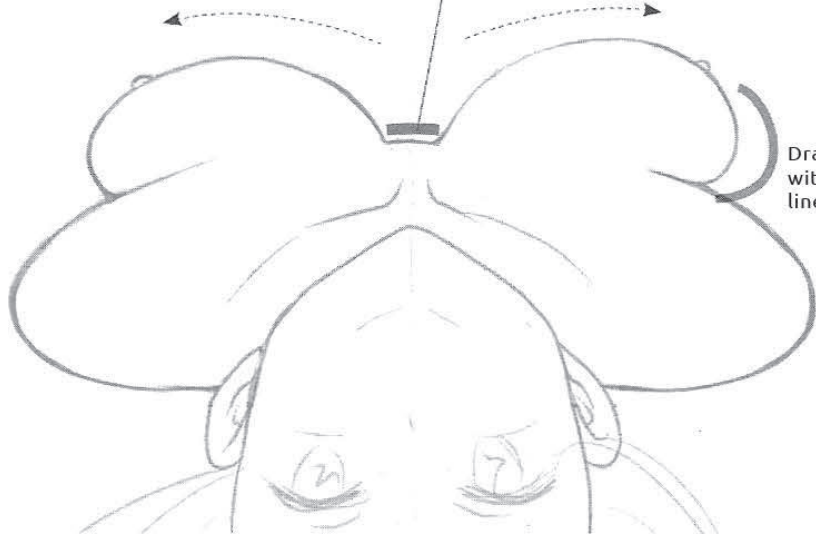


Comparison of the differences in volume

● Drawing the Breasts From the Top of the Head

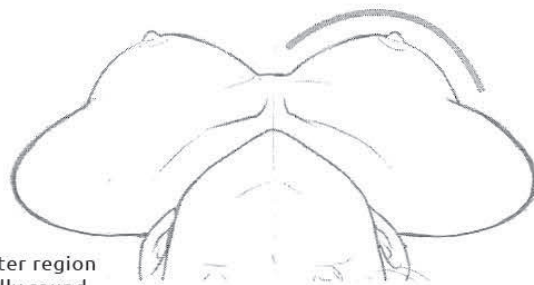
The breasts spread to the sides.
Draw them with gently curved lines.

The chest in between the
breasts. The ribcage is right
underneath here.

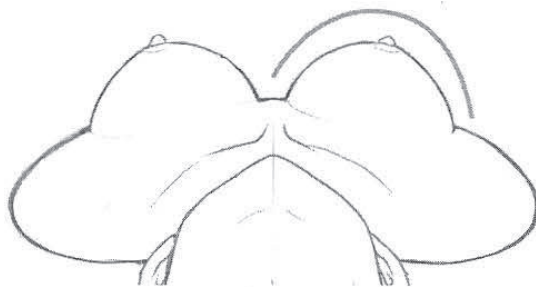


Draw the outer region
with especially round
lines.

Gentle curve



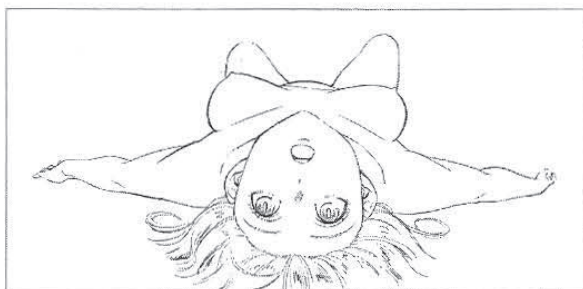
In the case of less volume for the
breasts to spread: Beautiful
mountain shapes are made.



In the case of the breasts maintaining
their bowl shapes even when lying
down: 3D figures or girls with invisible
bras in a more manga-like setting will
sometimes look like this.



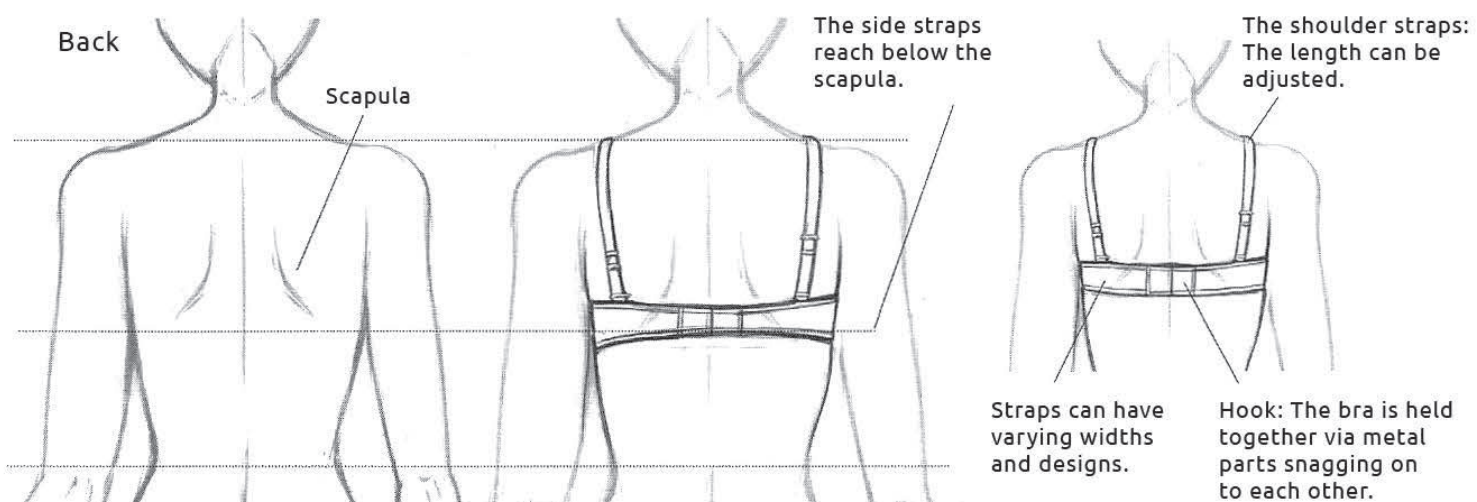
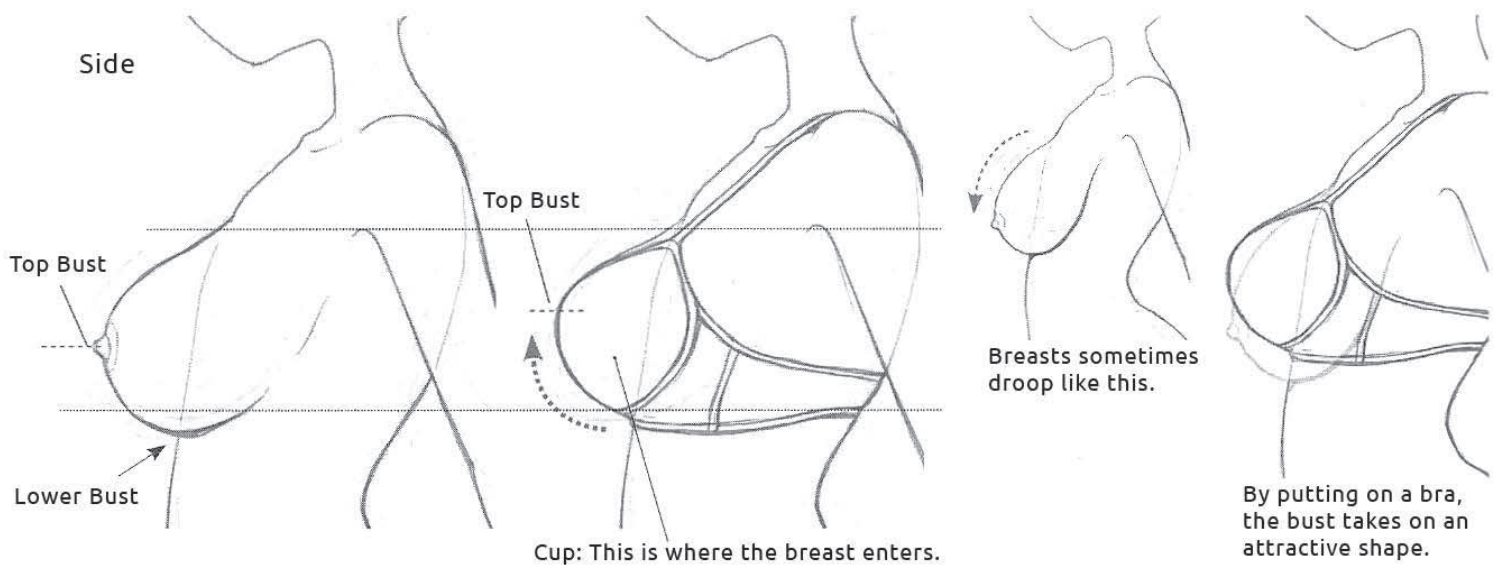
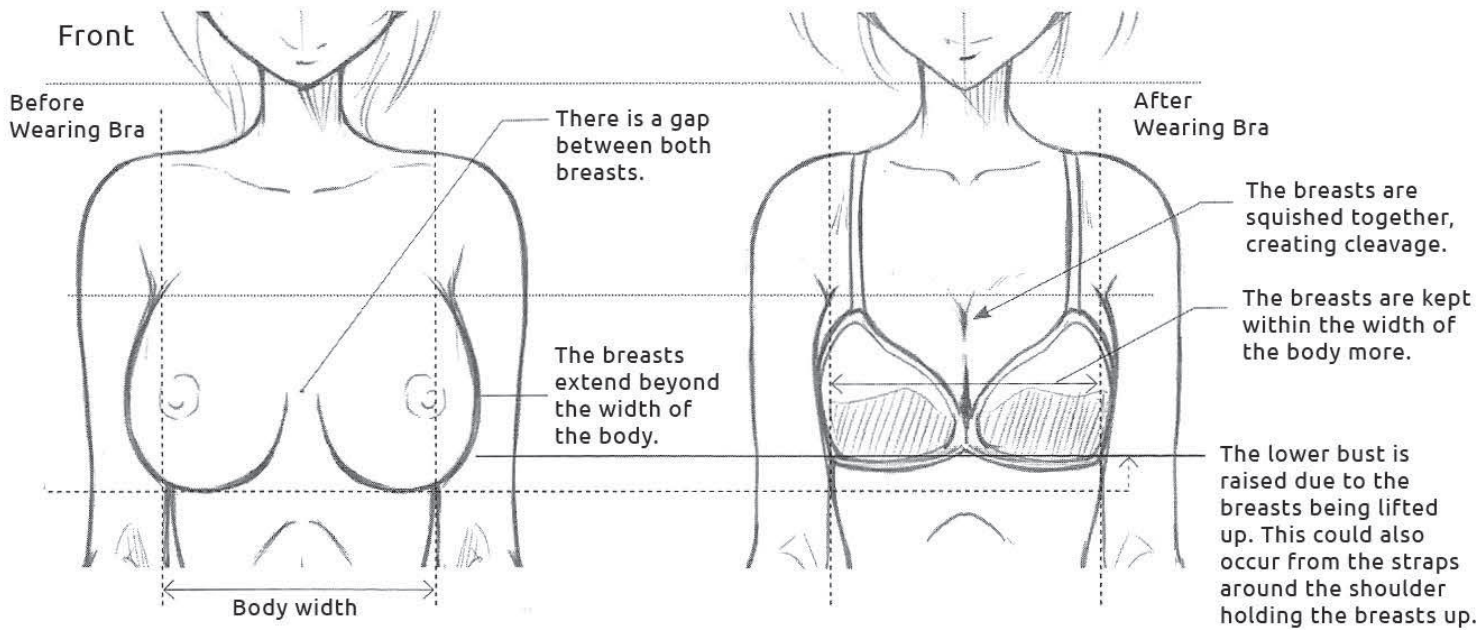
A drawing that emphasizes
the weight of the breasts



Drawing Bras

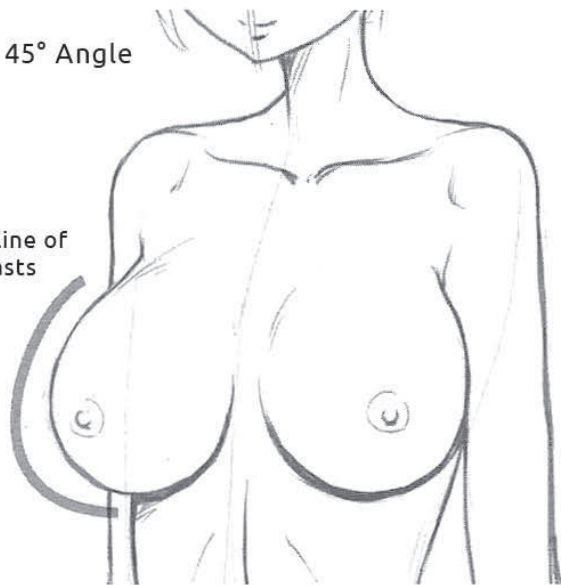
Bras were originally meant to support the weight of breasts that would otherwise naturally droop down and maintain their shape. When drawing characters though, sometimes their breasts can maintain their beautiful shape even without bras, so let's take a look at this alternative representation of breasts.

Comparing Wearing a Bra to Not Wearing One



45° Angle

Outline of Breasts



Since they are drooping, the nipples face downwards.

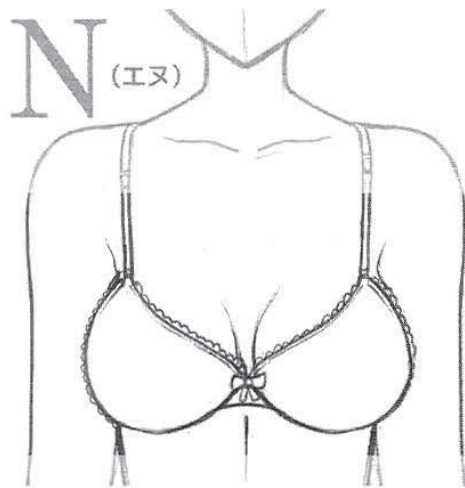
Outline of Breasts With Bra



The cloth is surprisingly thick and sturdy.

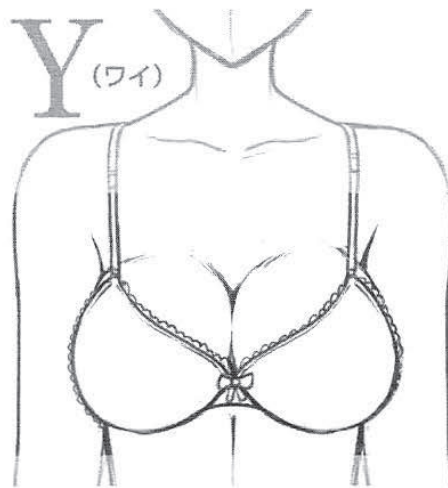
The bra makes it so that the breasts don't move and are pressed against the body. This can cause the bust to appear smaller in exchange for a more refined shape. On the other hand, breasts can appear larger as well via stuffing and the like.

● 3 Types of Breasts in Bras



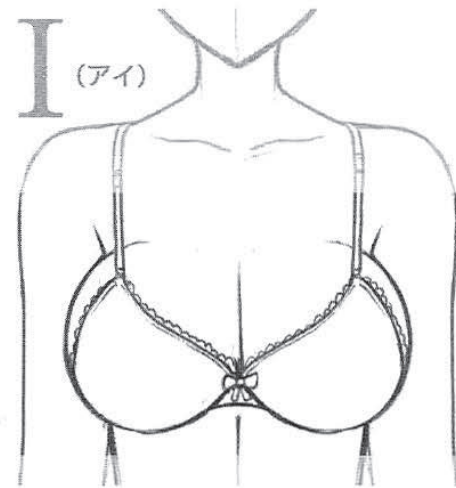
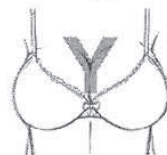
Natural Beauty Bust

Here the breasts' original shape is maintained as closely as possible. There is a small gap between the breasts.



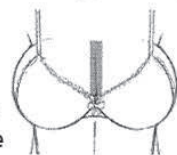
Y-Shape Bust

For larger busts, some bras can lift them up and push them together.



I-Shape Bust

This is usually seen on those with exceptionally large breasts. Even when wearing a normal bra, the breasts will lack any gap between them.

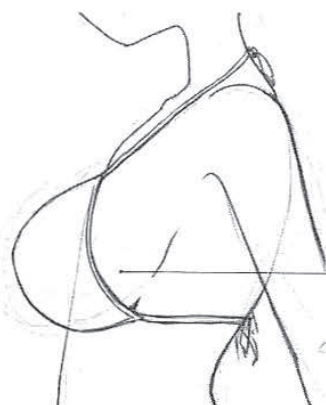


Swimwear

Just like bras, swimwear will try to maintain the beautiful shape of breasts. Bras are at times consciously designed in a way to show off one's breasts, but swimwear often further focuses on the aesthetic aspect of that.



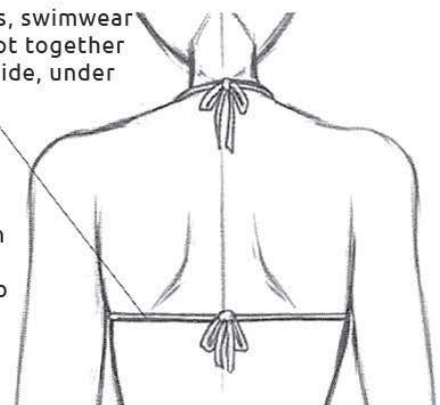
Halter neck type: There exist those that use shoulder straps just like bras.



Compared to bras, swimwear usually has less cloth and shows off more of the skin like the sideboob.

Just like bras, swimwear is usually kept together on the backside, under the scapula.

The side region of the breasts revealed due to one's outfit is called the sideboob.



A type where it's tied together with string: Just like with bras, there are numerous variations of this, like some making a cross shape across the back.

Points to Take Notice Of

Putting On a Bra
(connecting the
straps)



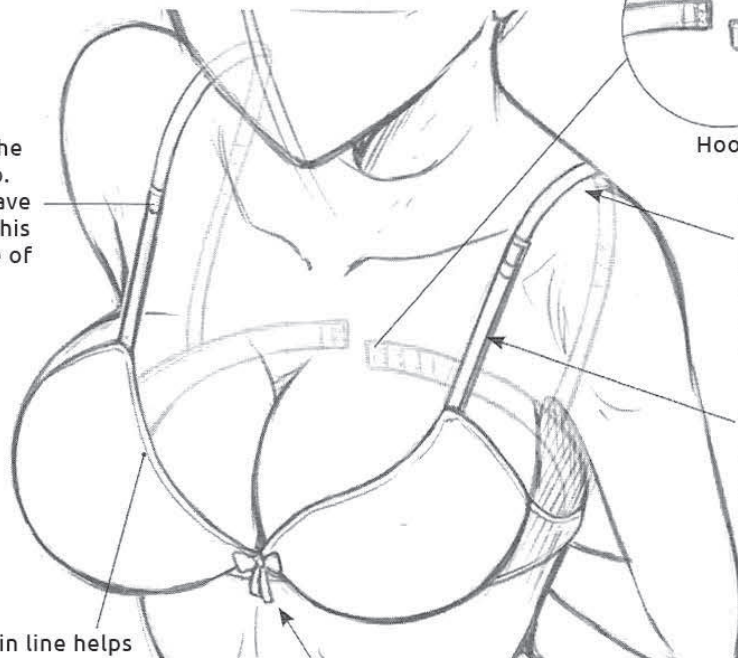
In the case of
omitting the bra:
This is the shape
the breasts take
on.

Rough
Sketch



This part adjusts the
height of the strap.
Some bras don't have
this, but drawing this
gives the bra more of
an undergarment
feeling.

The shoulder joints, bust
placement, and body roundness
all help establish dimensionality.



This thin line helps
emphasize the fabric
state of the bra.

The ribbon makes the bra feel
more like an undergarment.

Hook

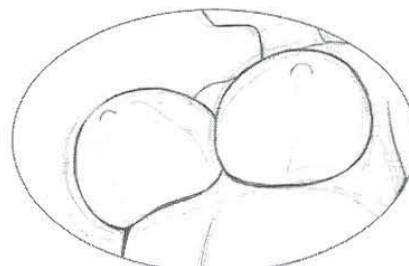
Take care to
have this curved
line neatly wrap
around the
surface of the
upper body.

This part lifts
up from the
surface. Draw
in the shadow.

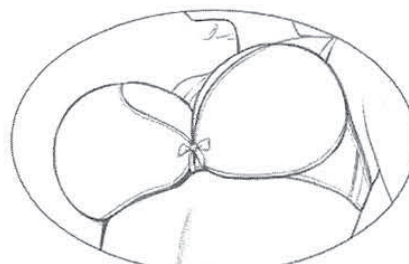
Upwards Angle



Here the nipples are shown popping out. It's
usually drawn this way in manga and such when
taking a sexier approach.



Breast Shape



How they would look for a
normal bra, and the nipples
aren't drawn.

Rough
Sketch



Ellipses are used
to achieve body
dimensionality.

Draw while using a
line representing
the lower bust.

45° Angle Back

Draw with a curved line traveling across the surface while keeping in mind that it's coming down from the other side.

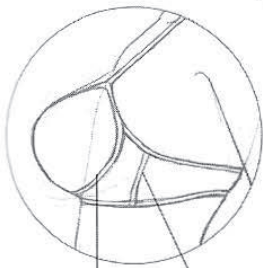
Slightly digs into the skin

Straight line

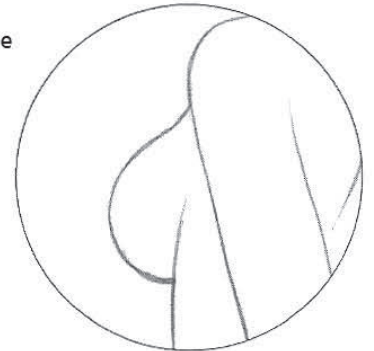
Connects above the spine

The strap's seam is on the side.

Try to make it feel like it's tugging from both sides towards the center.

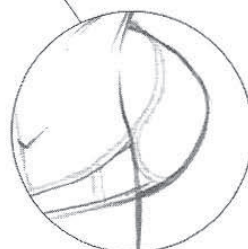
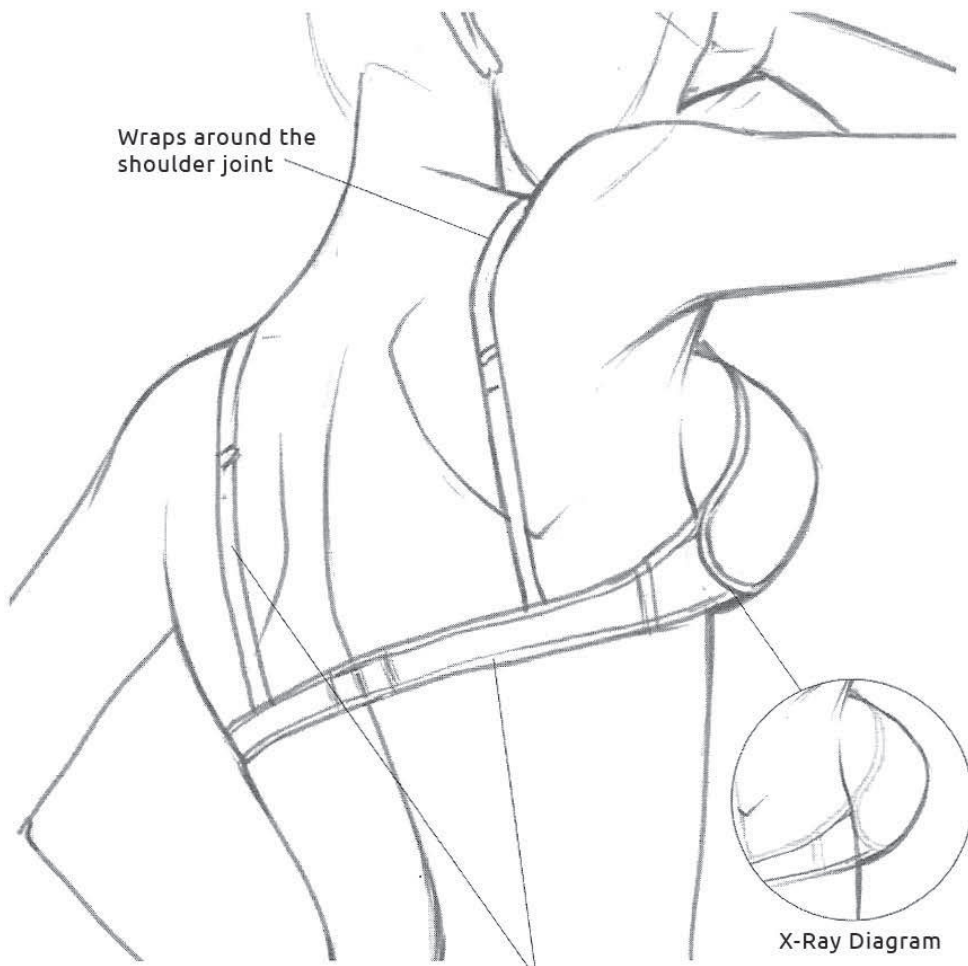
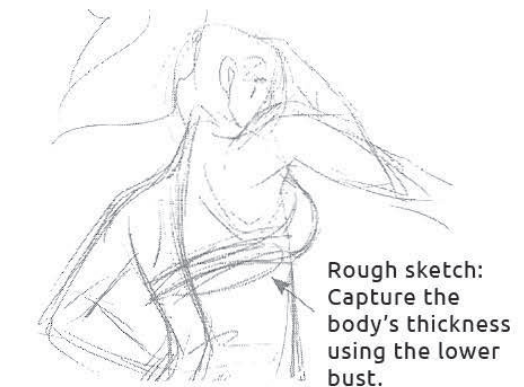


Where the cup and seam connects



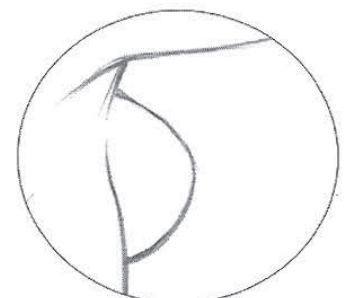
Breast shape: The linework brings out a natural and supple roundness.

Wraps around the shoulder joint



X-Ray Diagram

Draw curved lines traveling across a curved surface.



Breast shape: Movement is kept in mind while making the shape attractive.

Drawing the Body

Stomach Representation

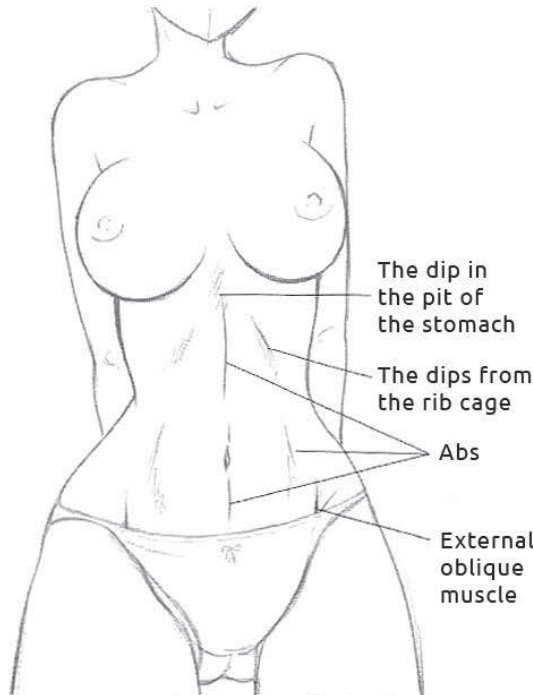
Let's take a look at how to draw a stomach, as well as bodies of various thickness.

Let's start with focusing on the muscles of the stomach.

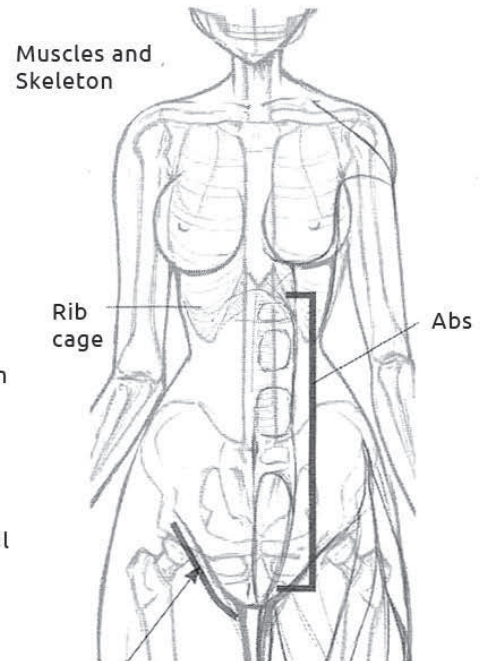
● Front



Belly button only: The simplest design for a stomach.



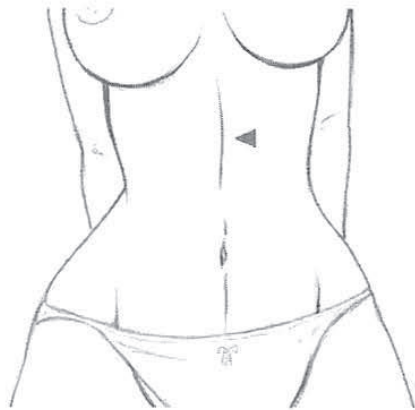
A stomach, showing all the dips and bulges.



Edge of the external oblique muscle (groin line)

* The width and size of the abs are up to personal preference.

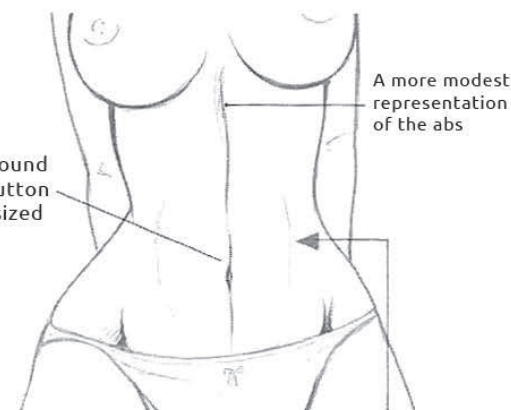
Stomachs That Look Toned



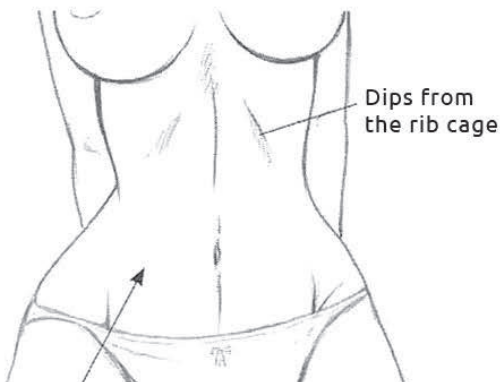
Here, only the line representing the dip in the center of the abs is shown.



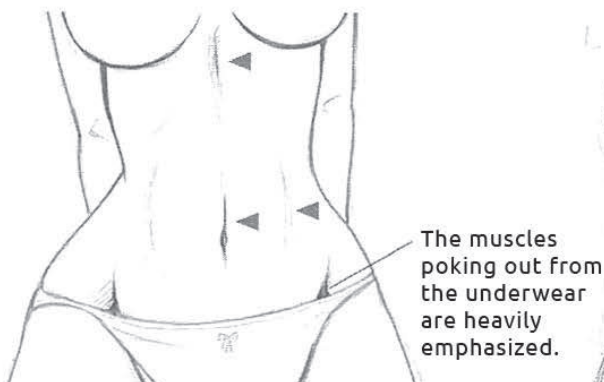
Here, the outline of the abs demonstrates the bulges in the lower abdomen.



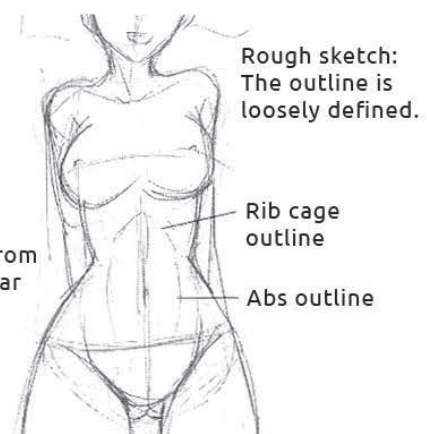
The dip in the pit of the stomach is emphasized here.



The ab lines around the belly button are omitted.



The dips in the pit of the stomach and around the belly button are emphasized, while the ab lines are lightly filled in.



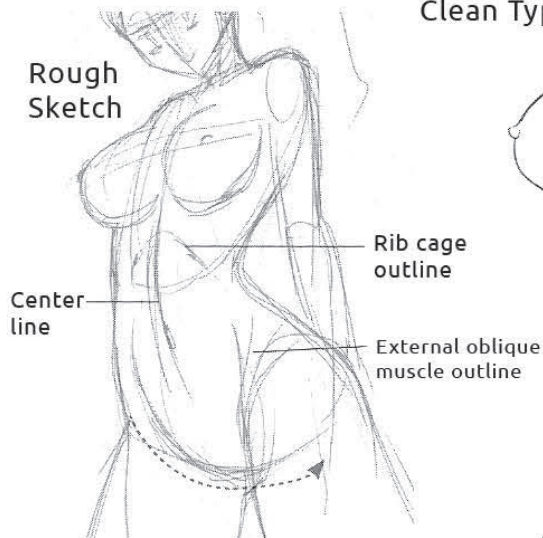
Rough sketch: The outline is loosely defined.

Rib cage outline

Abs outline

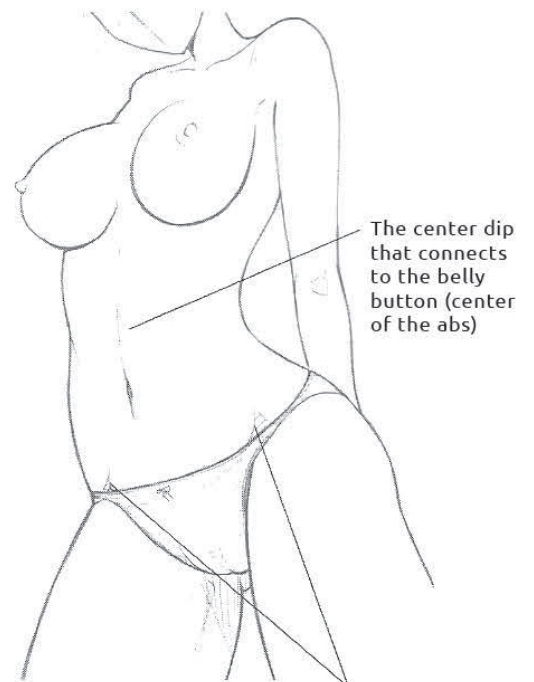
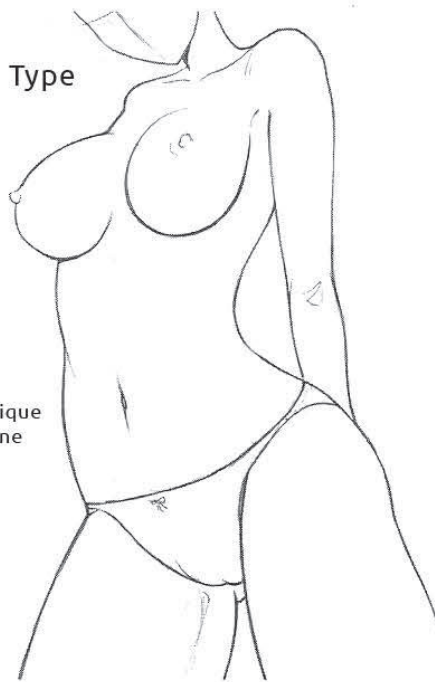
● 45° Upwards Angle

Rough Sketch

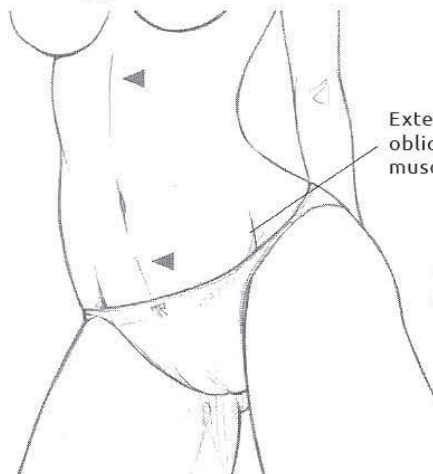


Clearly define the curved lines of the body from the stomach down to the crotch.

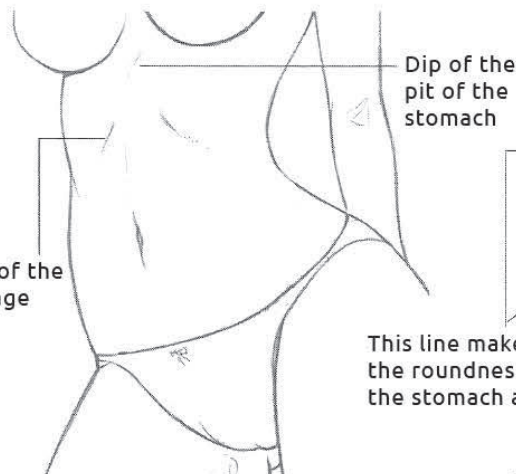
Clean Type



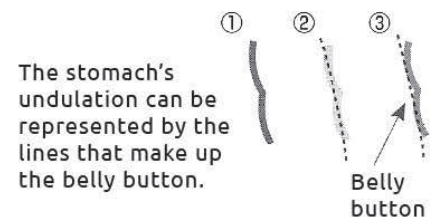
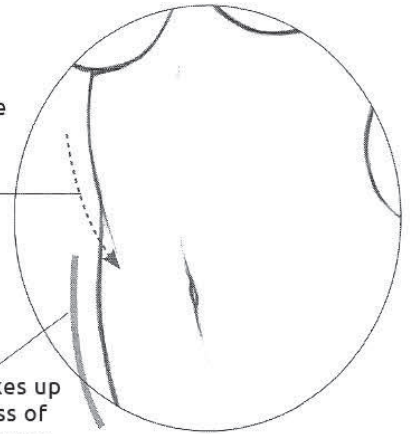
Toned Type



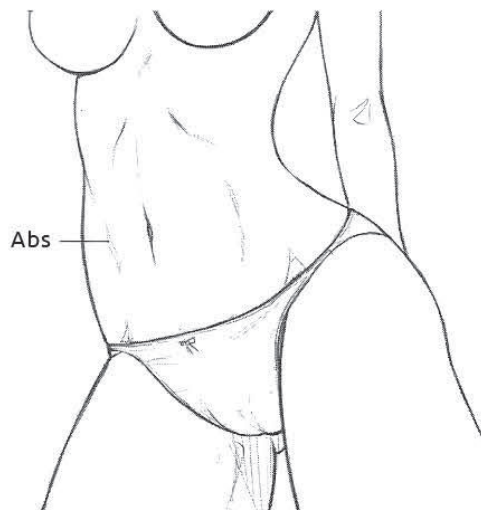
Draw the center dip, as well as clearly defining the roundness of the external oblique muscle.



This line makes up the roundness of the stomach area.



The dips of the pit of the stomach, rib cage, and external oblique are all drawn in.



The left and right ab lines are added and the center dip is less defined. The lines below the belly button and some of the lower abdominal lines are omitted.



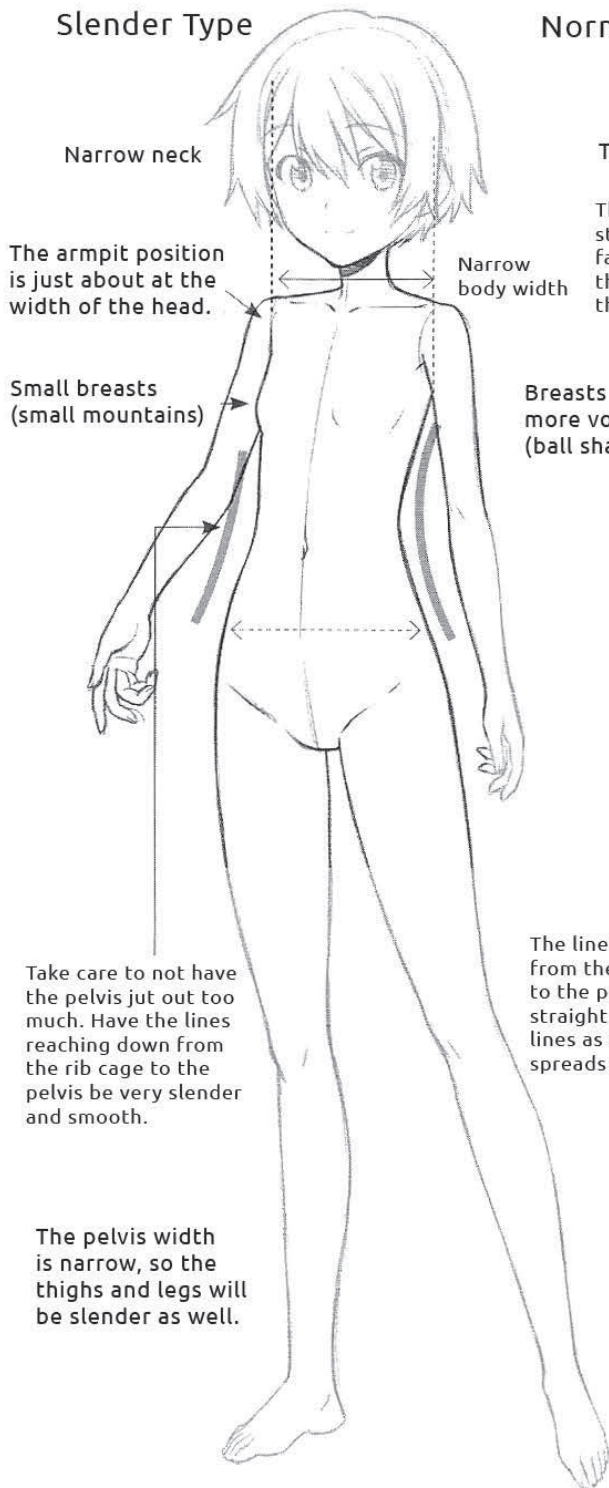
The center line is drawn in and the body's curved outline is defined while drawing the overall figure.

Various Body Types

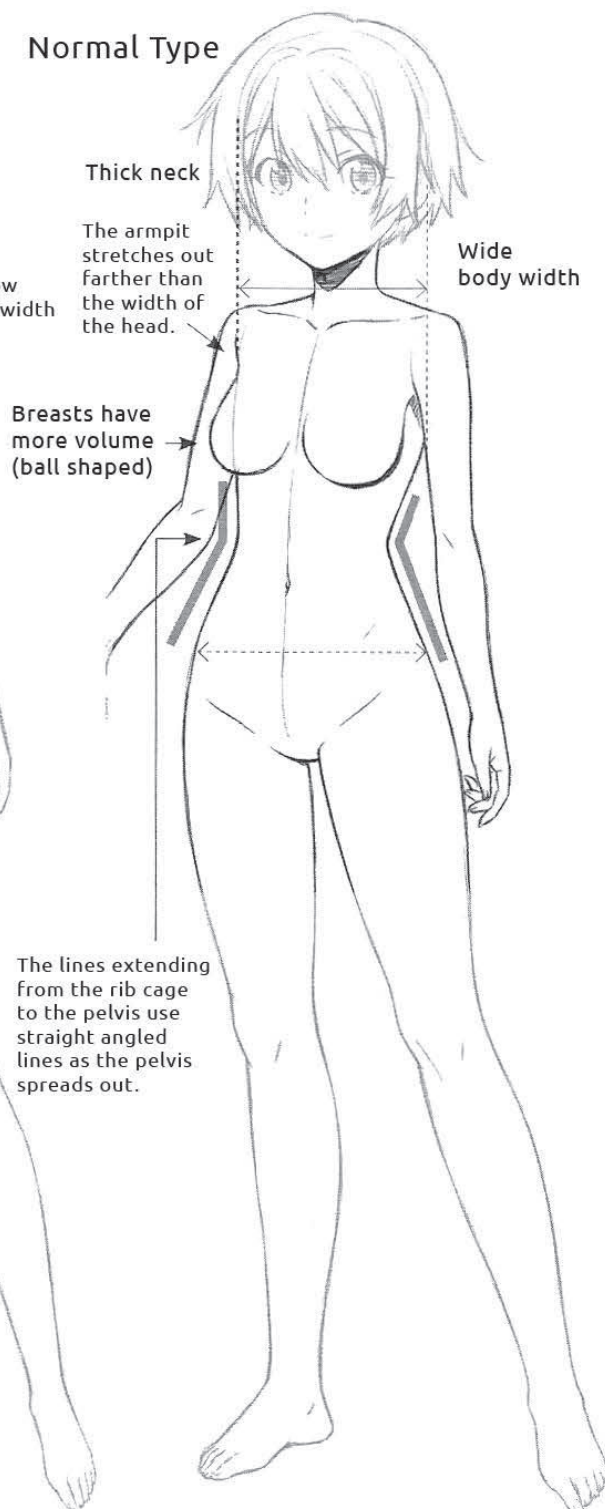
There are various ways of drawing different body types. Let's check out some easy ways to adjust body width and thickness, starting with the slender type and normal type bodies.

● Slender Type and Normal Type

Slender Type



Normal Type

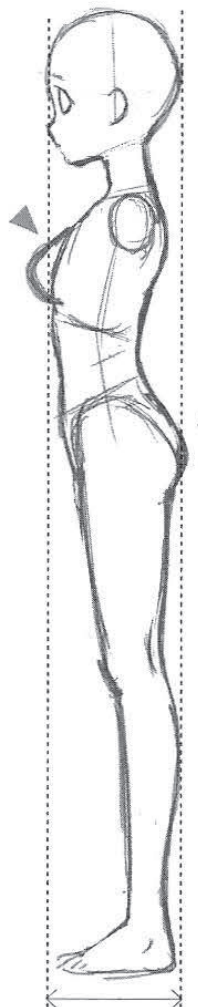


Slender Type

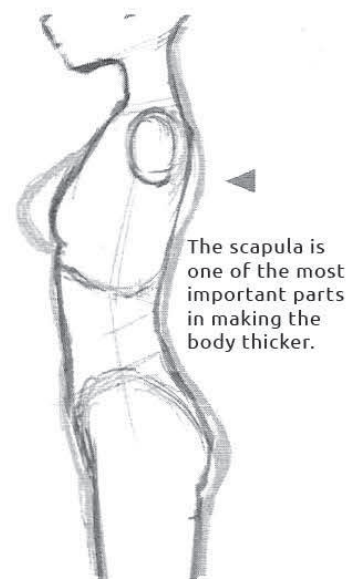


Head width

Normal Type

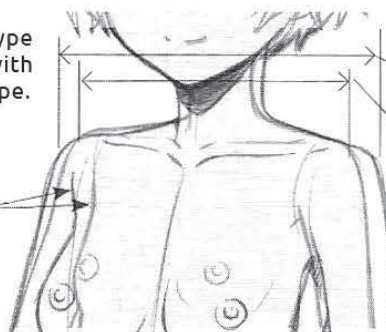


The chest and butt extends beyond the head width.



The slender type overlapping with the normal type.

Armpit lines



Normal type shoulder width

Slender type shoulder width

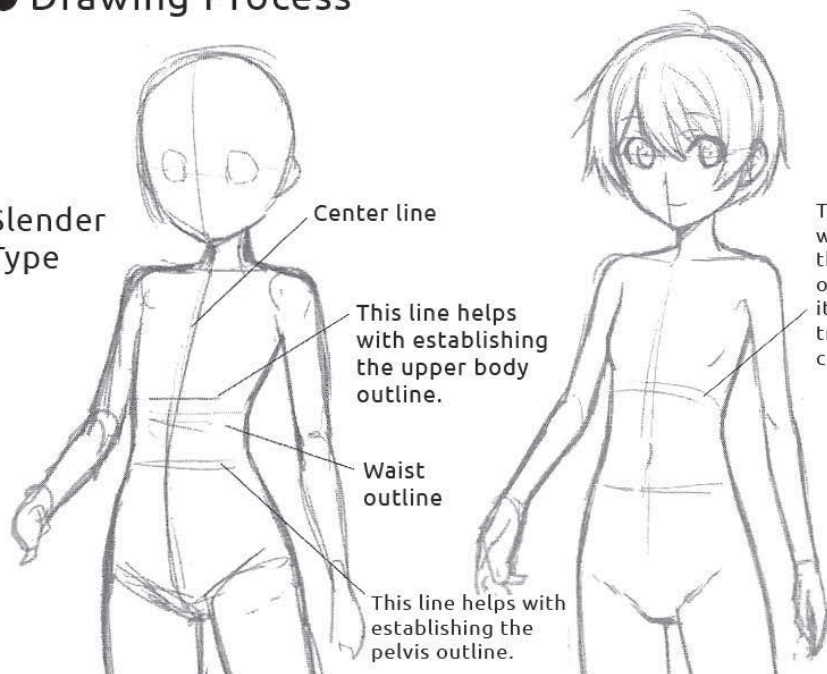
As the body width and thickness increase, the neck, arms, thighs, and legs become thicker than the slender type as well.

★ The main differences between the types are the shoulder width, armpit placements, and pelvis width.

The slender type overlapping with the normal type. Not only are the chest and butt different, there is varying thickness from the neck, scapula, and waist areas.

● Drawing Process

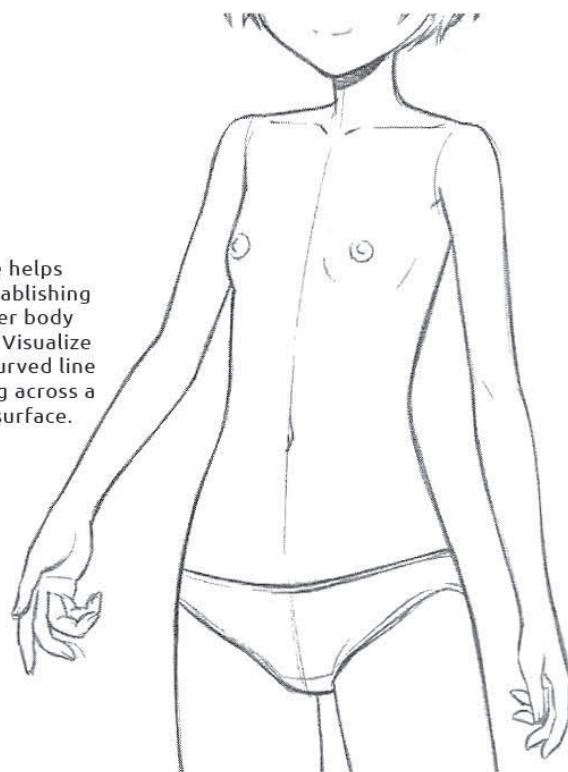
Slender Type



Overall outline: The breasts aren't drawn.

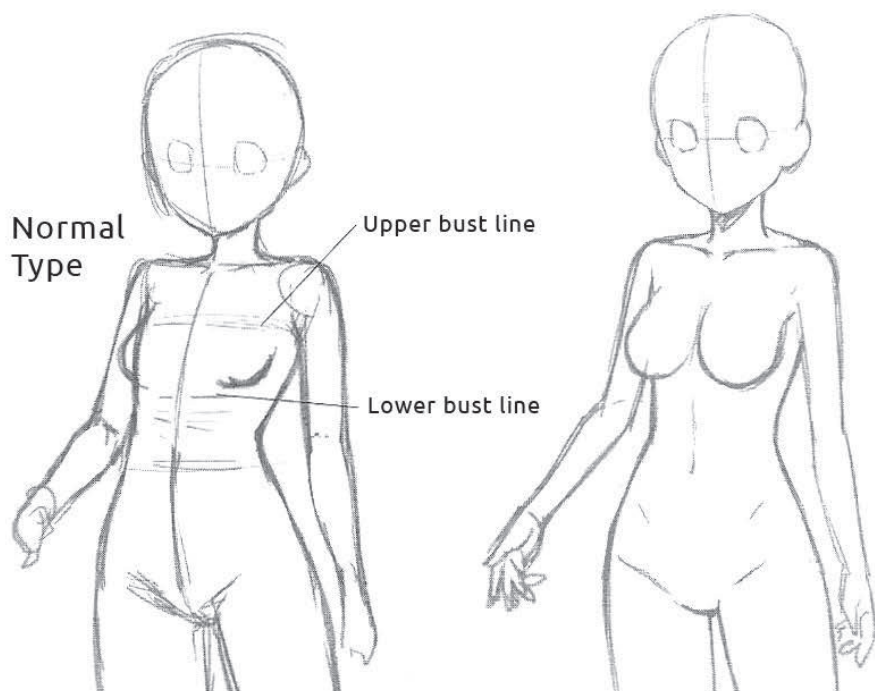
Fleshed out: The outline is made clearer. Small bumps are added to the chest. The curves of the waist are purposely made subtle.

This line helps with establishing the upper body outline. Visualize it as a curved line traveling across a curved surface.



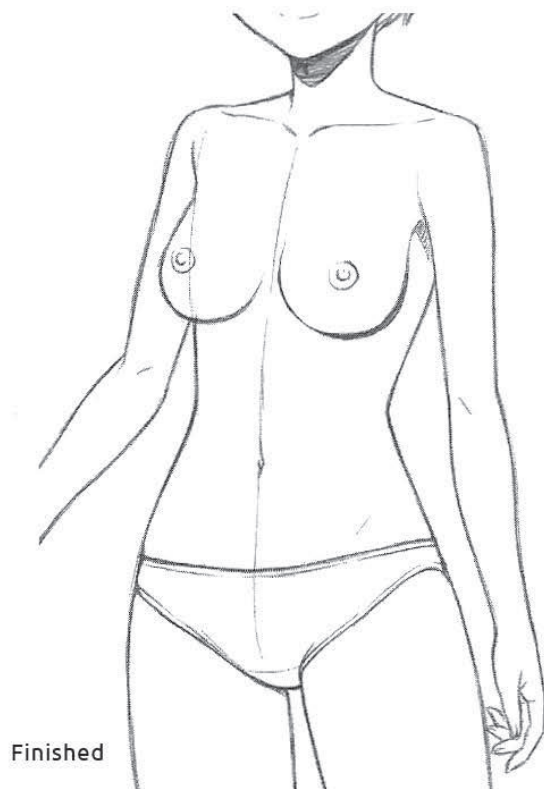
Finish up after adding nipples, areolas, and underwear.

Normal Type



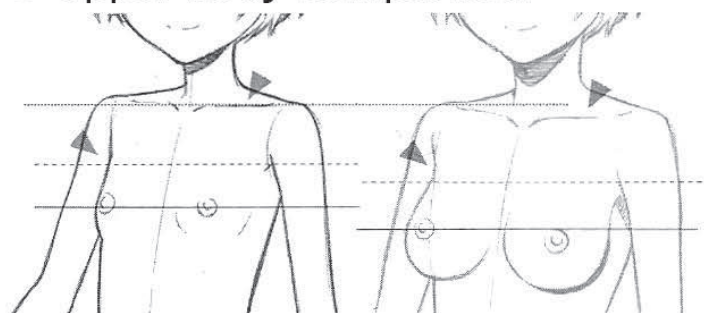
Draw this in mostly the same process as the slender type. Add outlines for the breasts and clearly define the silhouette.

Flesh out the outline. Shape out the breasts.

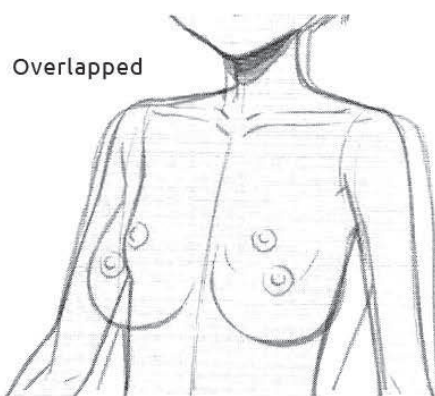


Finished

● Upper Body Comparison



When changing the shoulder width and body thickness, the clavicle and upper bust positions change. Their positions in the normal type are lower compared to the slender type, which makes the normal type feel thicker.



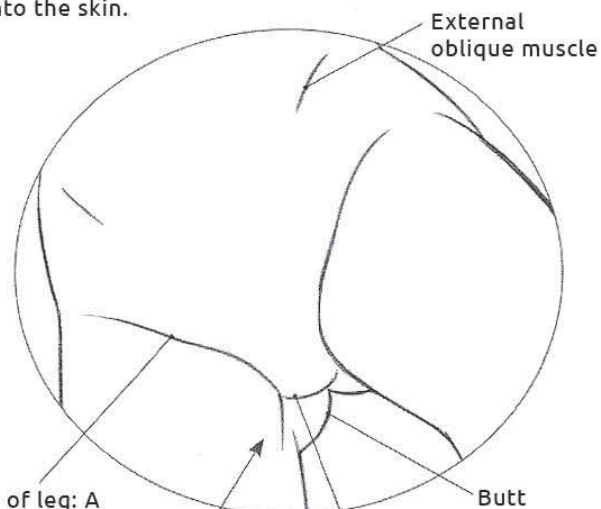
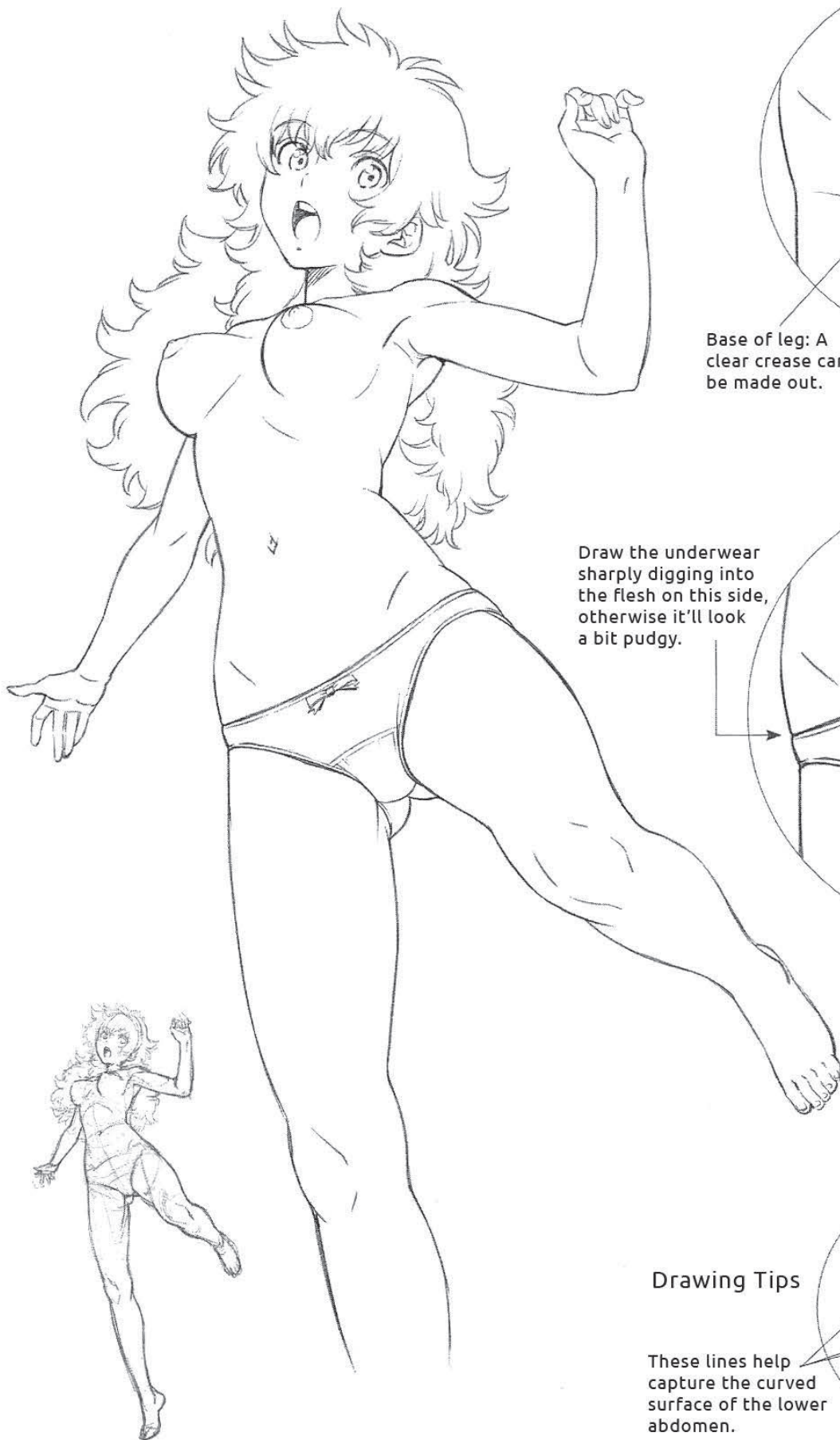
Overlapped

Drawing Where the Legs Connect and the Region Between the Legs

The hip joints are covered with flesh and don't appear on the surface. Let's take a look at the representations of the base of the legs, the crotch, and the butt.

Features Around the Base

The texture of the flesh can be created using curved lines. When drawing underwear, it's important to have it dig into the skin.

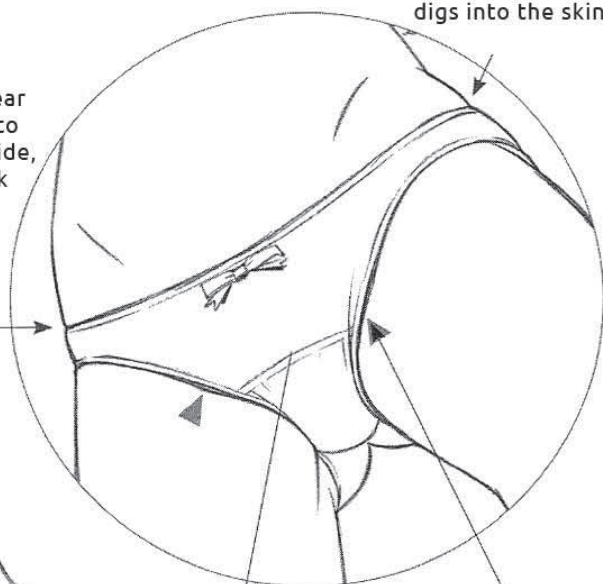


Base of leg: A clear crease can be made out.

Muscle line: It makes a dip in the flesh.

Crotch: Curved surface.

The rubber part digs into the skin.

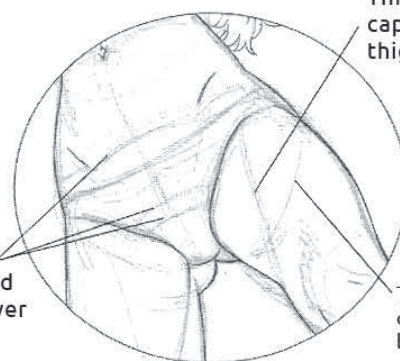


Seam line on the underwear: Represented by curved lines across the curved surface.

There is a slight gap between the cloth and the skin here. Thick lines that represent the shadow will bring out its dimensionality.

Drawing Tips

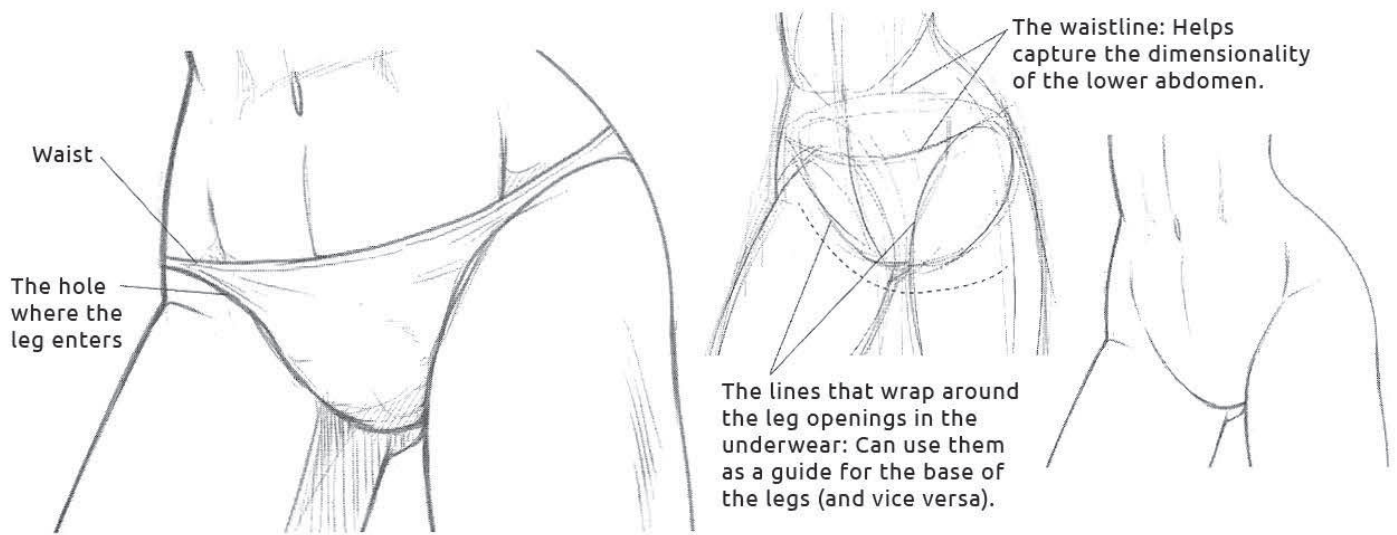
These lines help capture the curved surface of the lower abdomen.



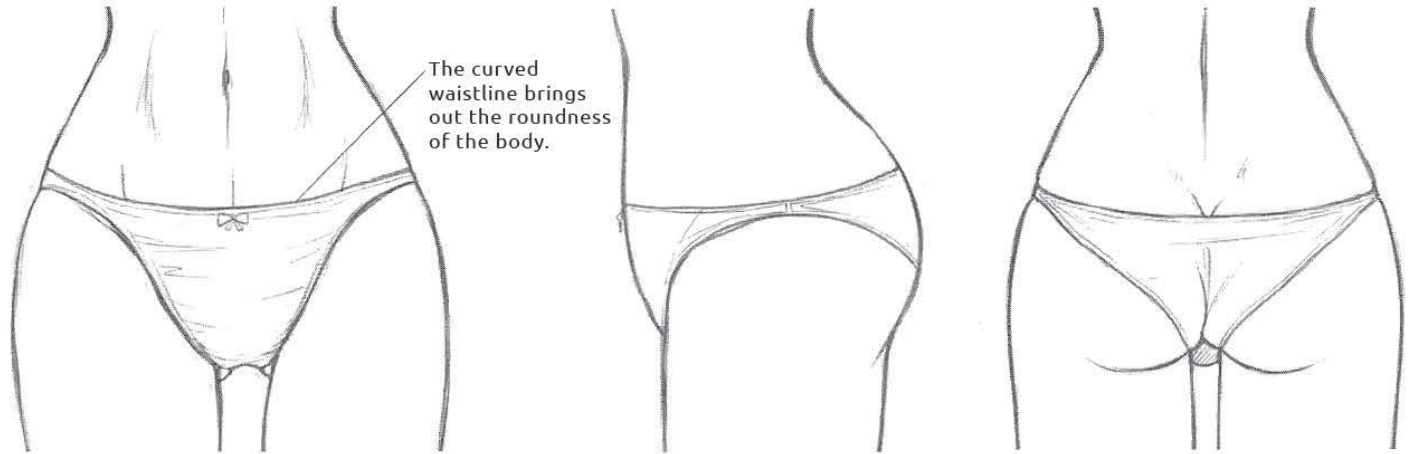
This line helps capture the thigh muscles.

This line helps capture the butt shape.

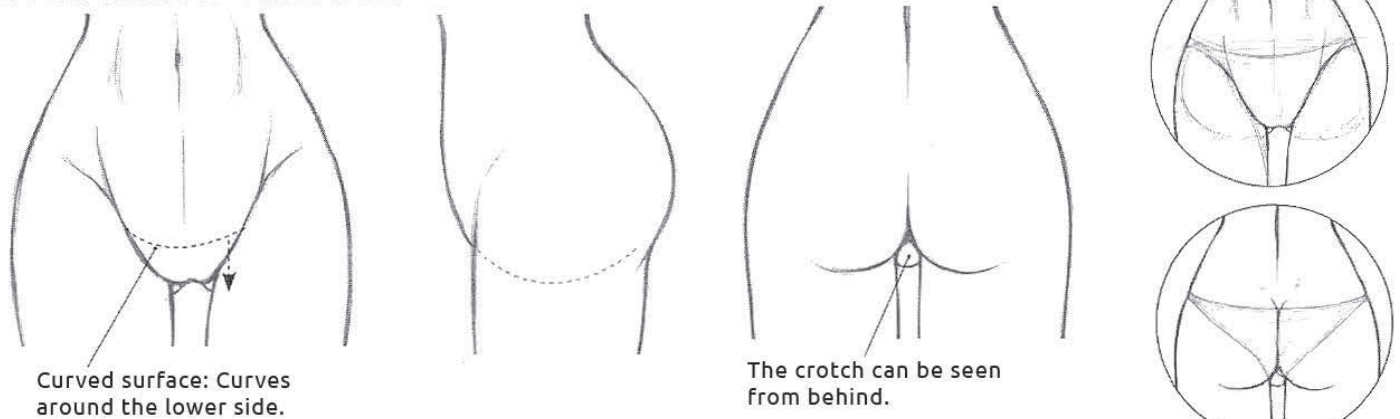
Drawing Underwear and the Area Around Where the Legs Connect



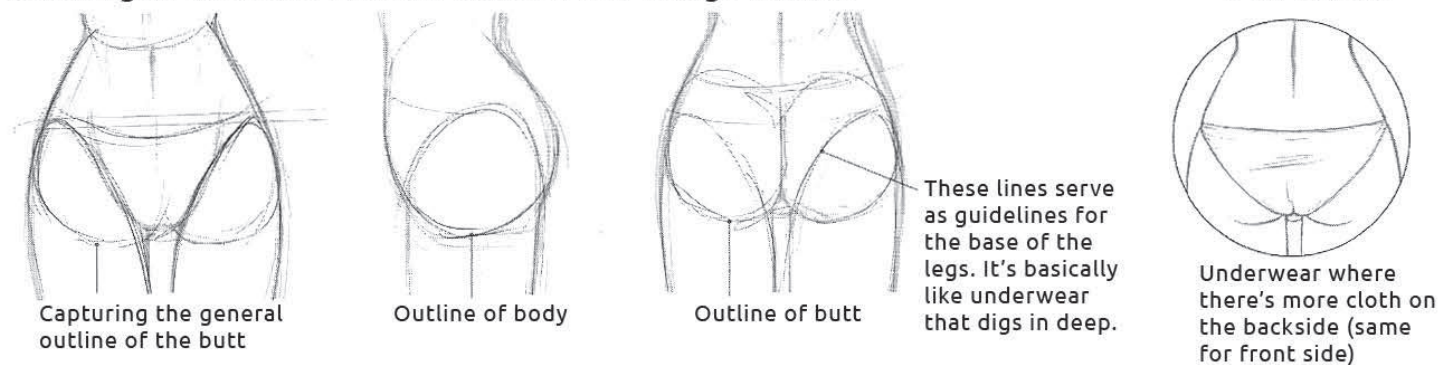
Underwear Examples



Crotch Without Underwear



Drawing Around the Crotch: Outline and Rough Sketch



Drawing Where the Legs Connect From an Upwards Angle

Front of Crotch

This involves drawing a region of the body that most people aren't familiar with. Let's learn about how to draw a crotch by looking at how the legs connect to it. The underside of the body is covered with soft flesh.

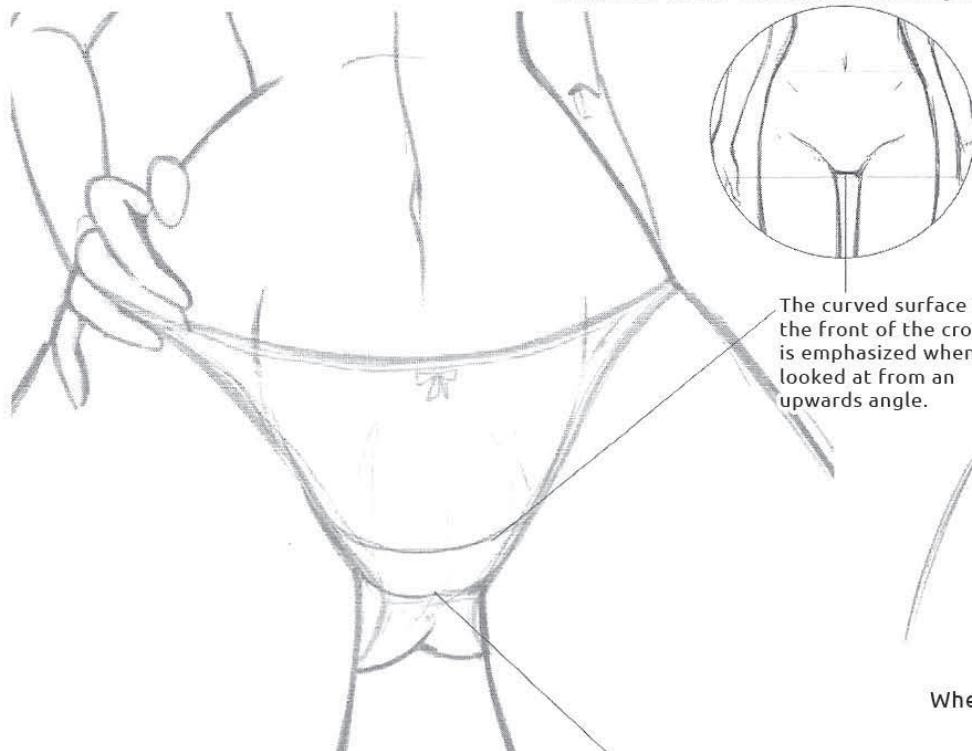
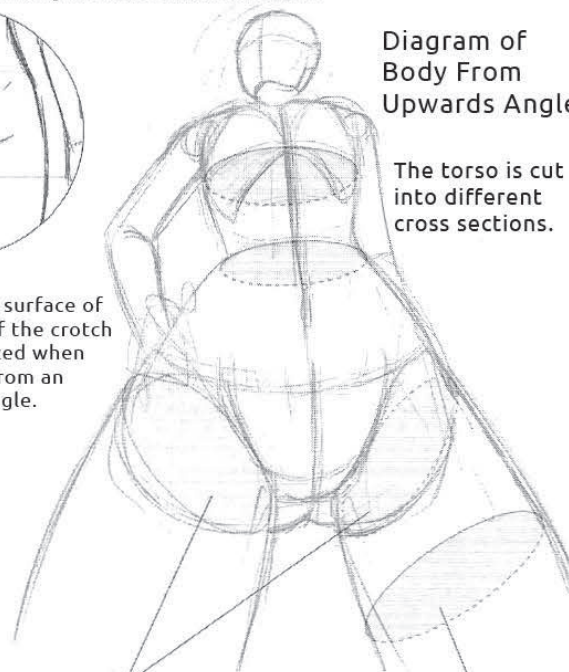


Diagram of Body From Upwards Angle

The torso is cut into different cross sections.

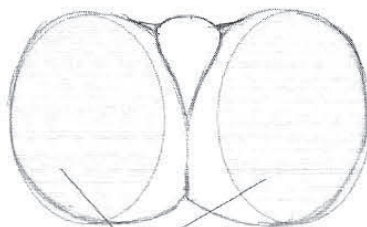
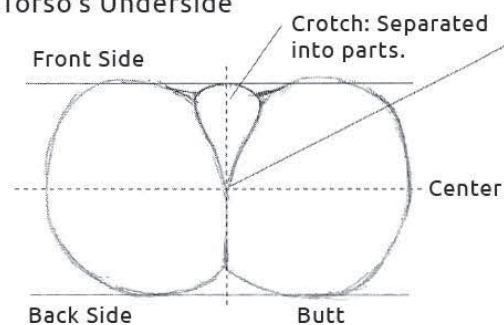


Where the legs connect

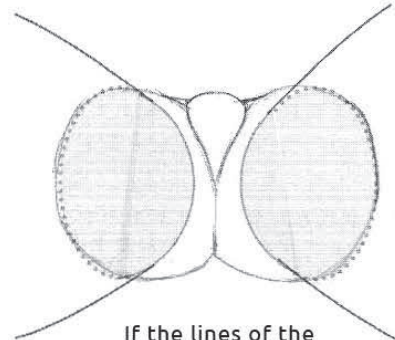
The leg is cut into different cross sections. Knee socks and such would be at about this line.

Diagram of the Torso's Underside

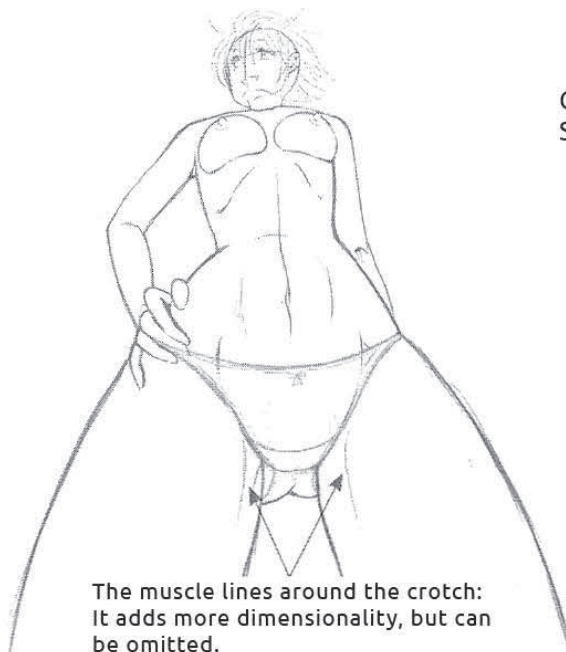
Lowest part of the body (under the torso)



Where the legs connect: The thighs are vertical ellipses.

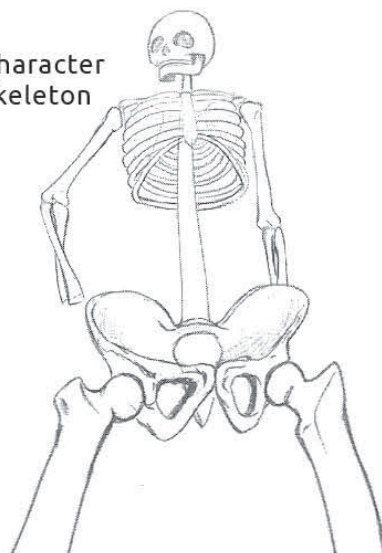


If the lines of the legs were to be added in



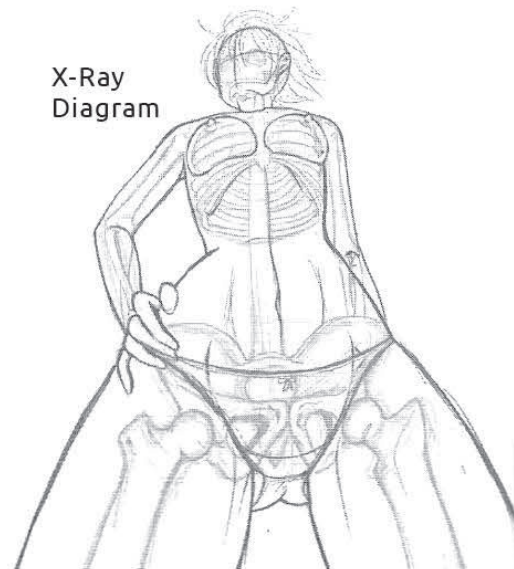
The muscle lines around the crotch: It adds more dimensionality, but can be omitted.

Character Skeleton

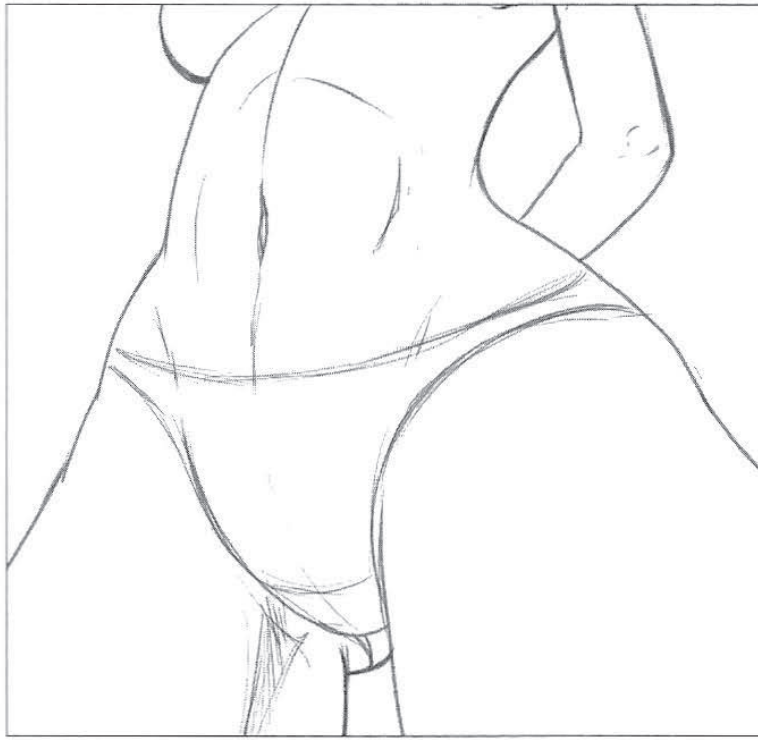


The pelvis and hip joints usually have very little bearing on the overall outline.

X-Ray Diagram



● 45° Angle



The crotch region has a roundness to it. Draw it with a gentle curved line extending down from the lower torso.

This helps establish where the right leg connects. Draw it in accordance with the left leg.

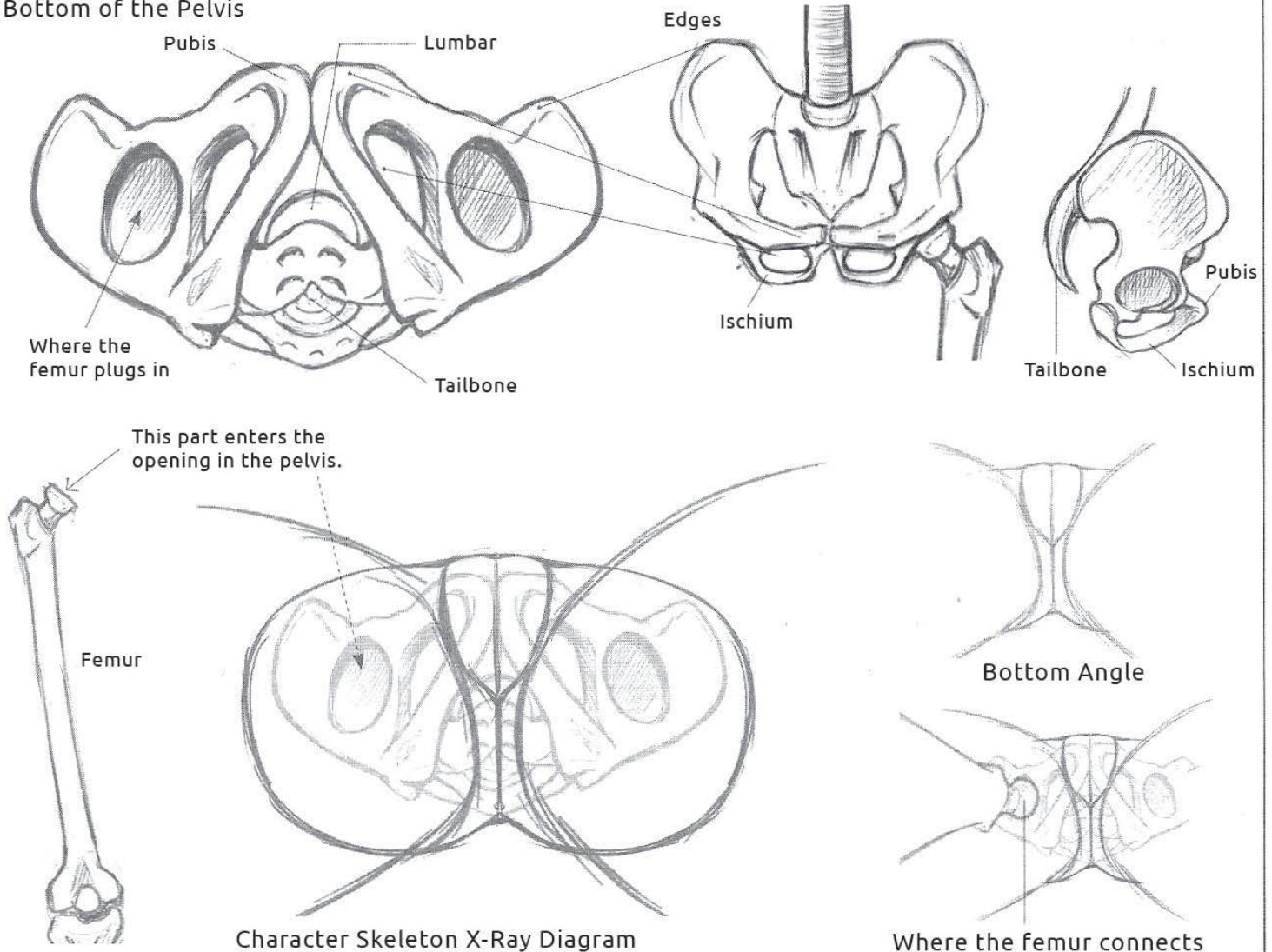


Use the line reaching towards the front side of the crotch and the ellipse made from the butt's outline as guides for drawing where the leg begins.

Reference: Hip Joints

The hip joints are buried inside the torso, so they can't be made out from the outside. The edges of the pelvis sometimes point outwards (for the more slim types).

Bottom of the Pelvis



Backside of Crotch

● 45° Angle



Upwards Knee Shot Angle



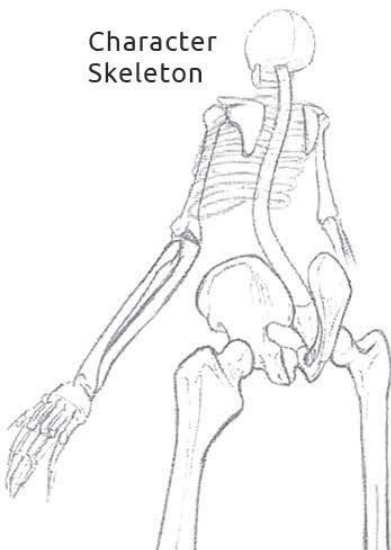
No Underwear

The torso is drawn with the image of the crotch region curving towards the front side.



Where the legs connect

Character Skeleton



X-Ray Diagram

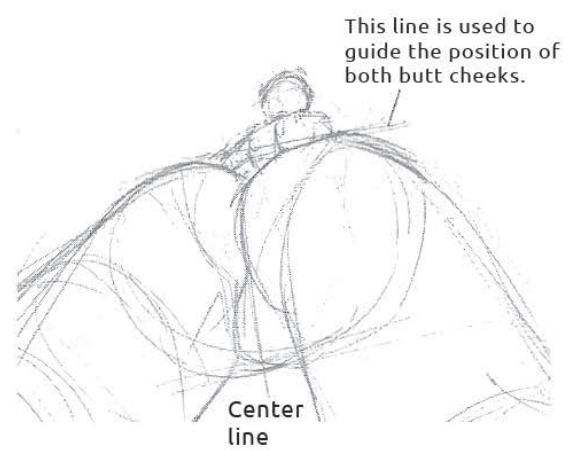


Example of failure: The crotch is emphasized too much and too much of the underside of the body can be seen from this angle.

● Low Angle

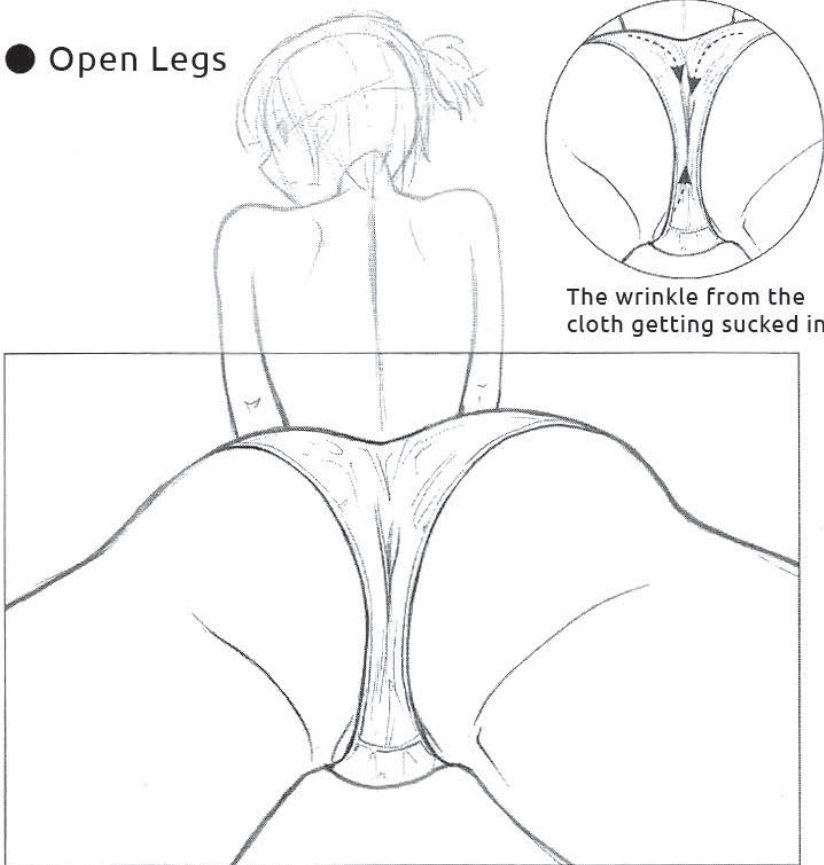


The leg connection line is thinly drawn in. This can be omitted.

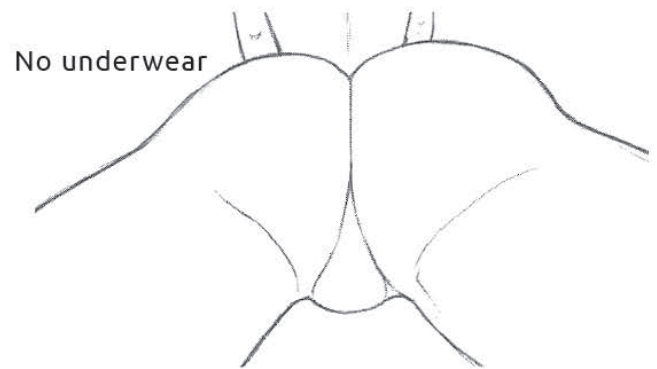


No underwear: The butt line is more distinctly drawn in.

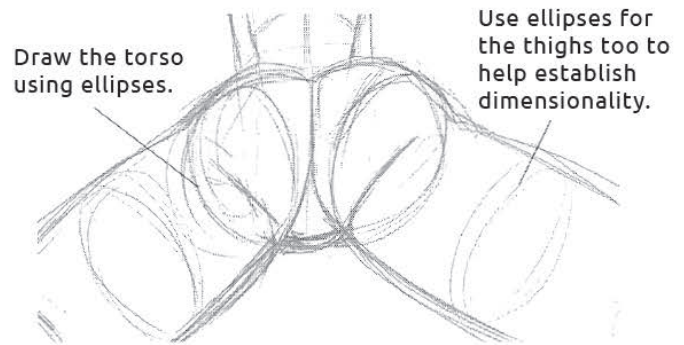
● Open Legs



The wrinkle from the cloth getting sucked in

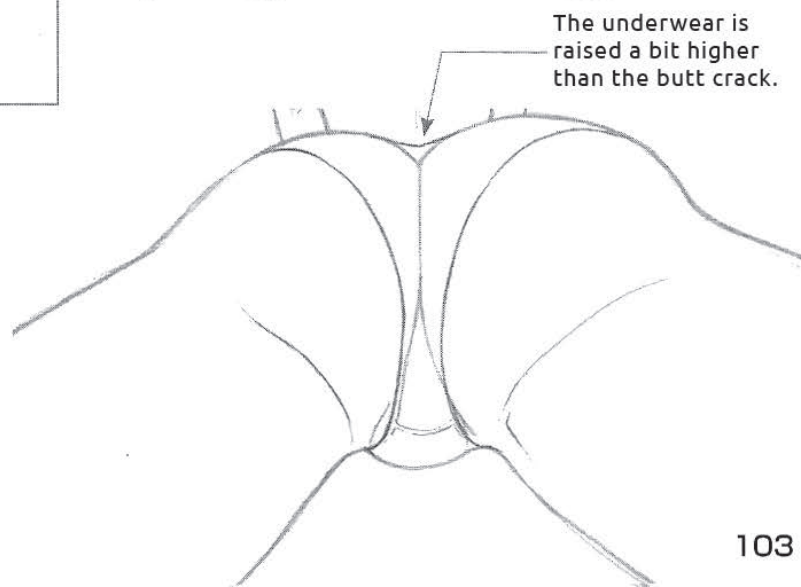


No underwear



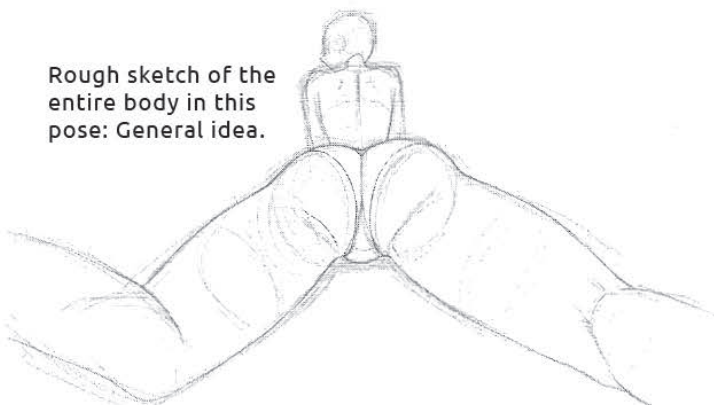
Draw the torso using ellipses.

Use ellipses for the thighs too to help establish dimensionality.



The underwear is raised a bit higher than the butt crack.

Rough sketch of the entire body in this pose: General idea.

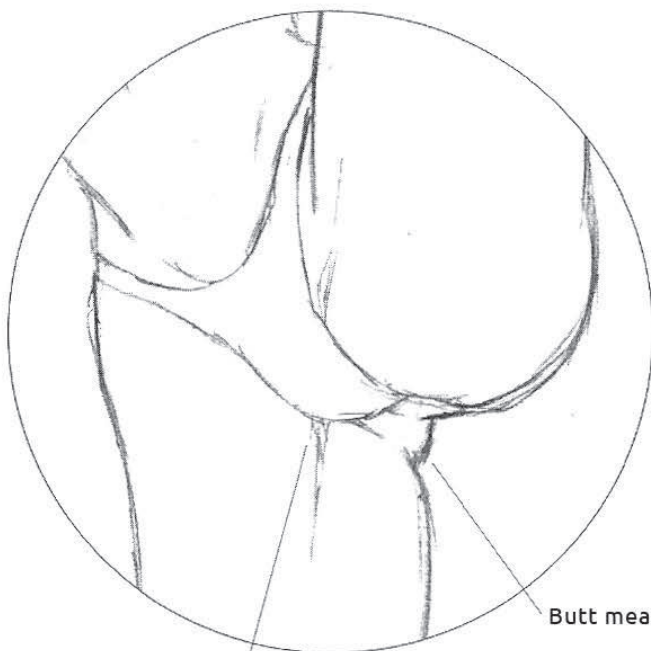


Drawing Where the Legs Connect in Action Poses

Standing with
One Leg Up

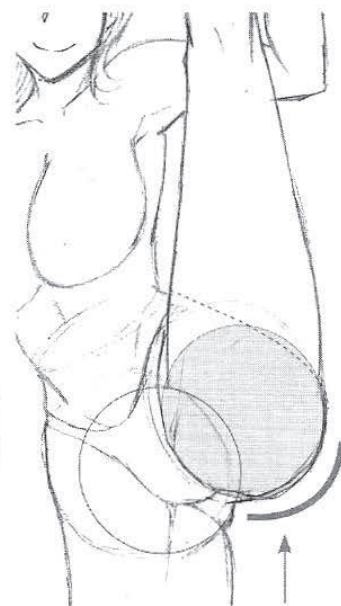


The crotch's appearance will change depending on how the legs move. Let's take a look at various positions of the crotch and legs.



Crotch bulge

Butt meat



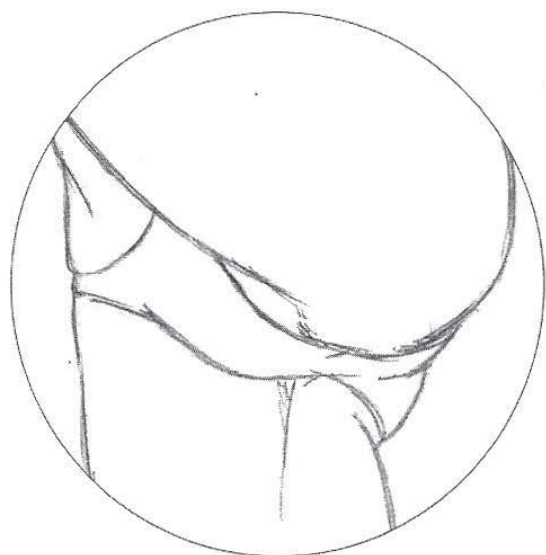
The outline of the
butt is reflected here.

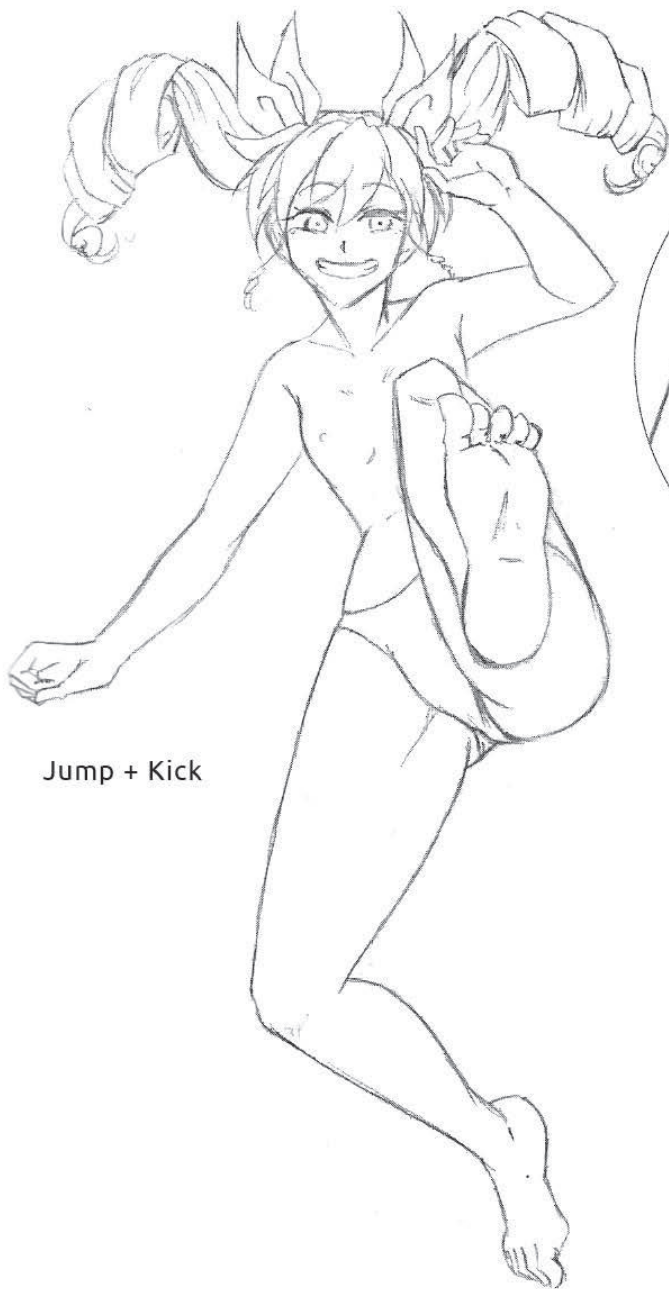


High Kick

Torso behind leg

The line becomes
slightly sharp here.

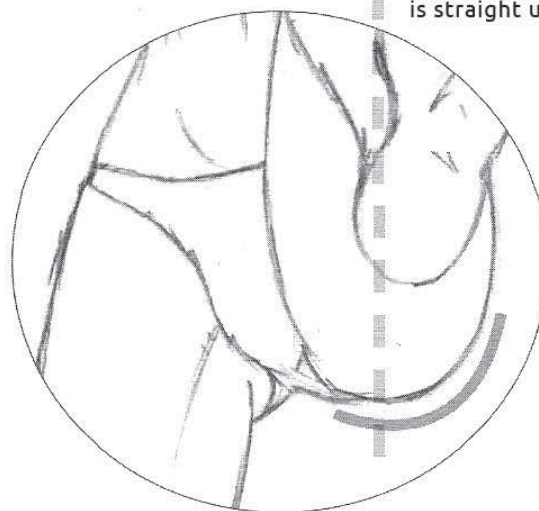




Jump + Kick



The leg is in a diagonal position.



The leg direction is straight up.

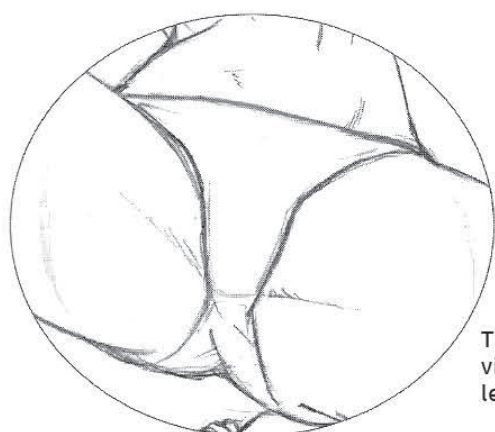


Kicking Up

The curvature of the butt will change depending on the direction the leg is kicking in.



Flying Kick

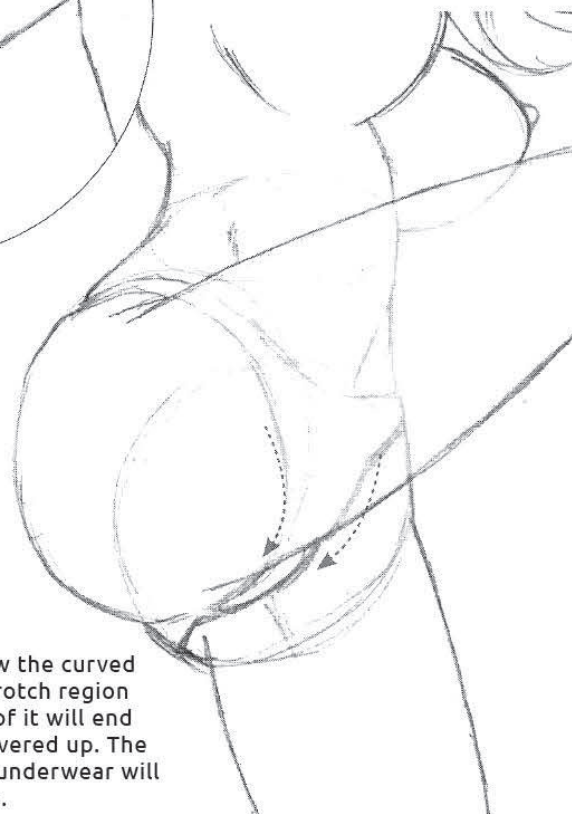
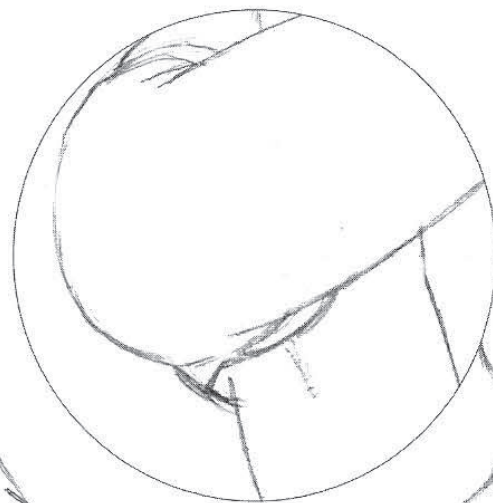


The crotch bulge is barely visible from the front if the legs are spread out.

Start of
Roundhouse Kick

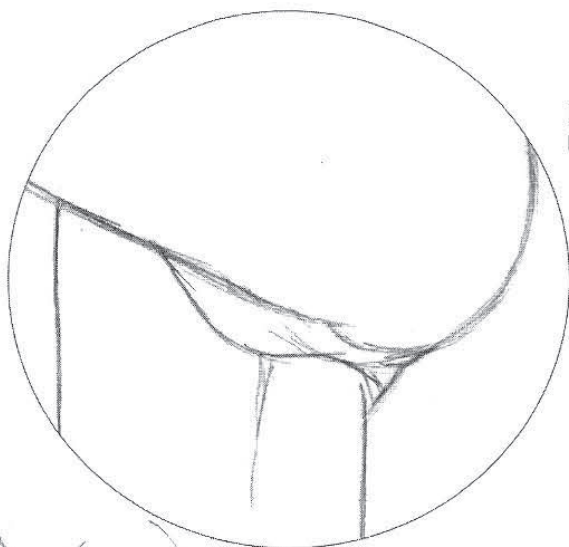


Only a slight portion of
the crotch isn't covered
up by the leg.

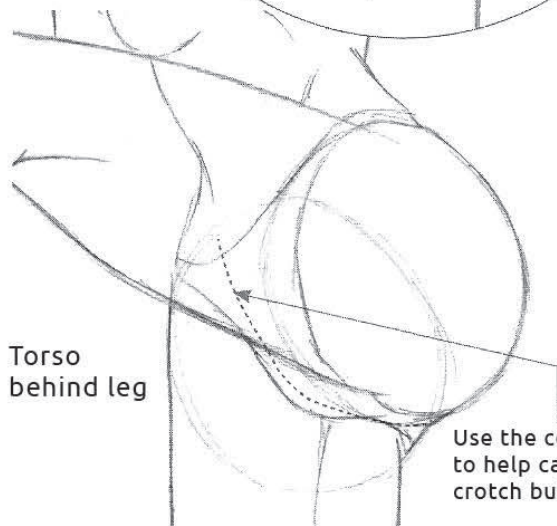


Carefully draw the curved
lines of the crotch region
even if most of it will end
up getting covered up. The
shape of the underwear will
help with this.

Front Kick - The
thigh is lifted up.



Torso
behind leg

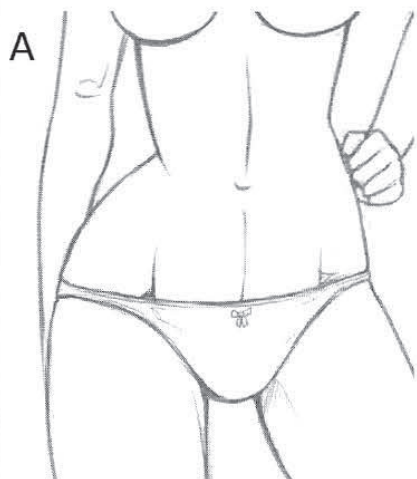


Use the center line
to help capture the
crotch bulge.

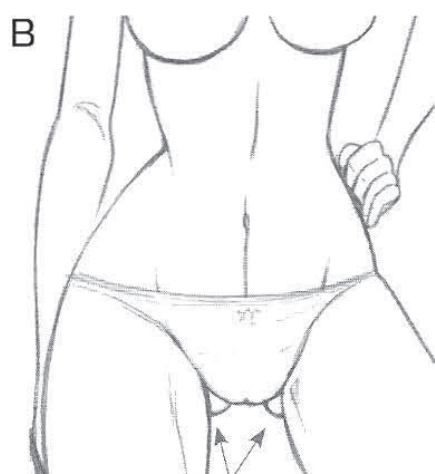


Crotch and Butt Appearance

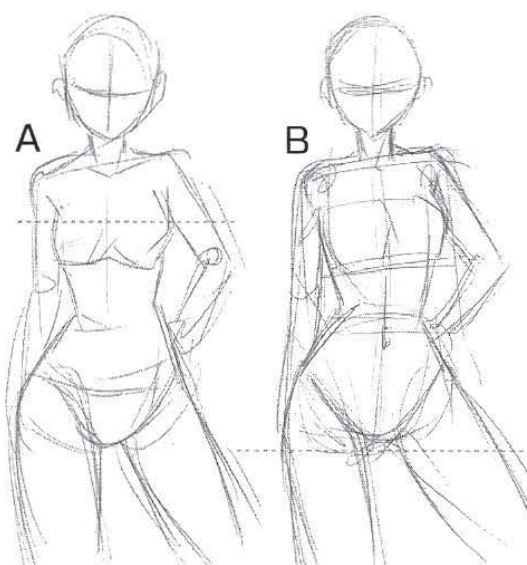
There are regions of the butt that aren't drawn depending on the situation. Slightly upward or downward angles can change what you can see.



The butt can't be seen.



The butt can be seen.



Strictly speaking, "A" would be an example of someone getting their picture taken from the very front. If taken a little farther back and from a lower angle, something like "B" would be the result. There are cases where the butt can still be seen from a normal front angle in order to make the overall appearance more attractive. Try to draw while keeping these things in mind.

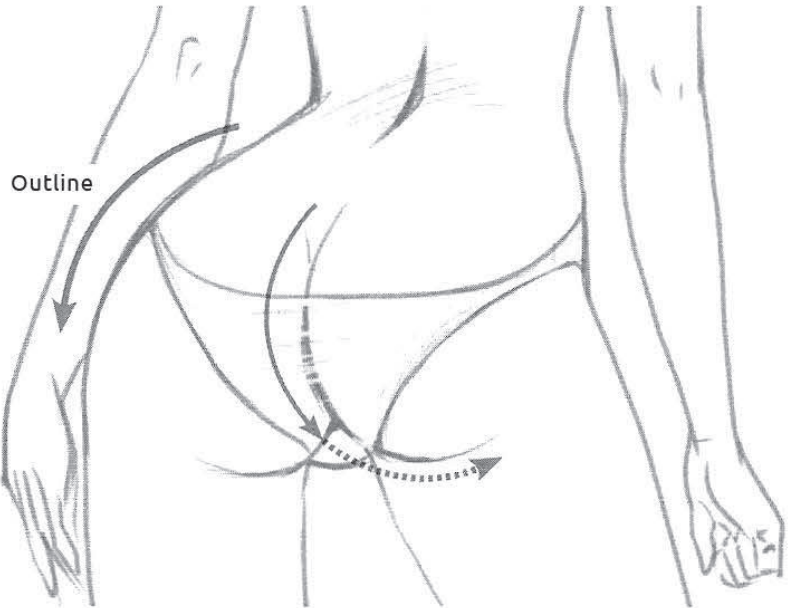
Drawing the Butt

Standing Pose

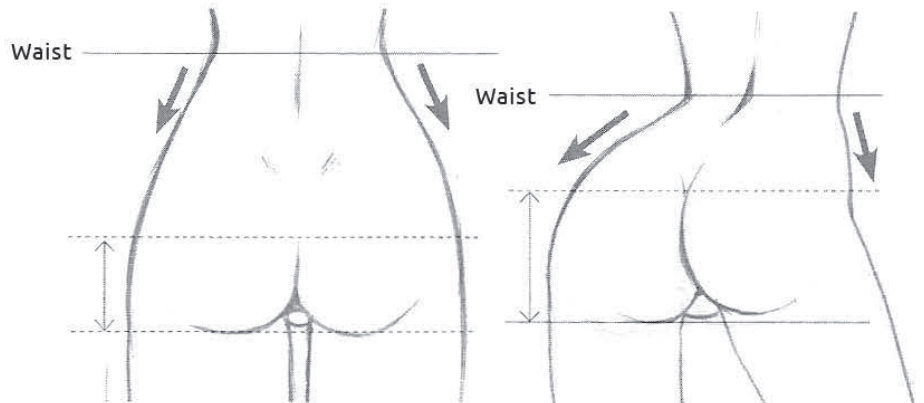
Bending

These are drawings with the butt as the focus. Let's take a look at various representations of butts.

Normally speaking, the bulges of the butt cause a crack to form. Pay close attention to how the butt spreads out from the waist.



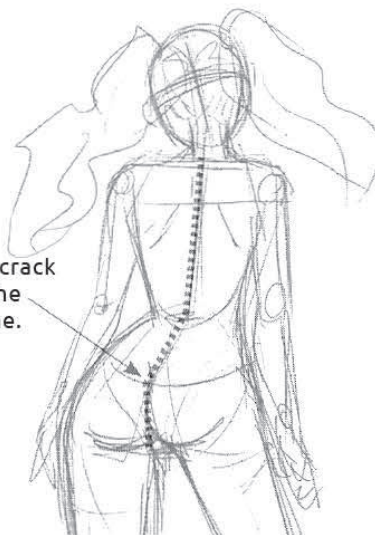
A butt from a 45° angle: The curve of the butt crack should be drawn using the outline as a guide.



Directly from behind: The butt crack forms a straight line. The crack actually begins from below and is rather short.

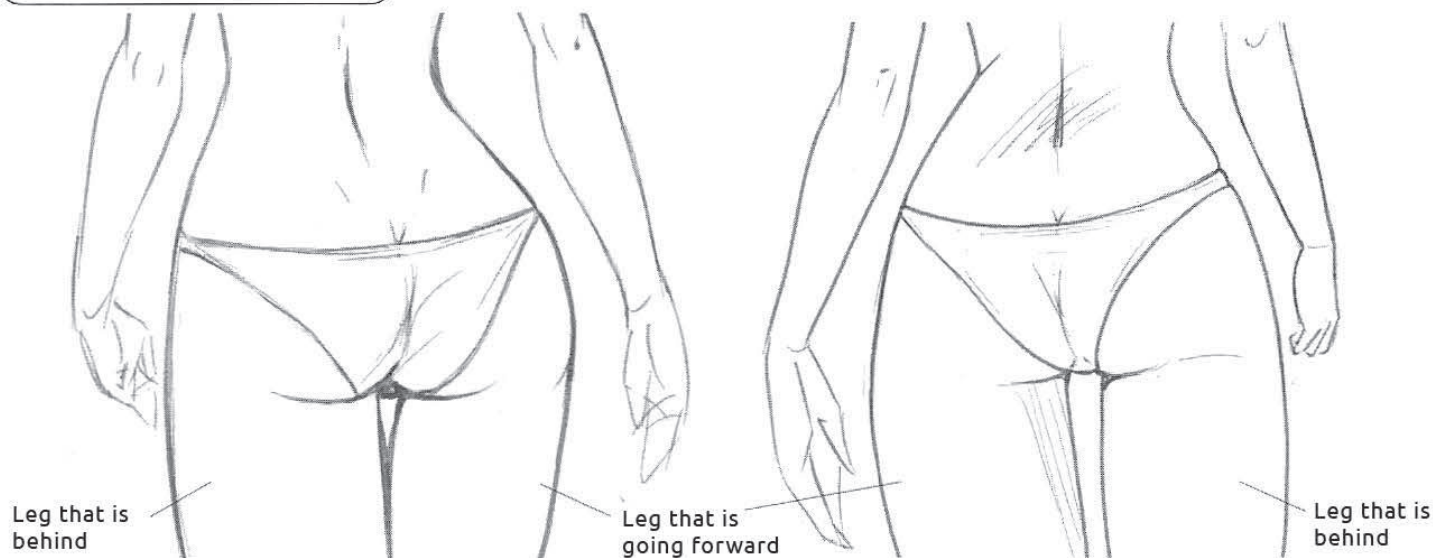
The butt is drawn jutting out and from a low angle. The butt is more emphasized.

The butt crack follows the center line.

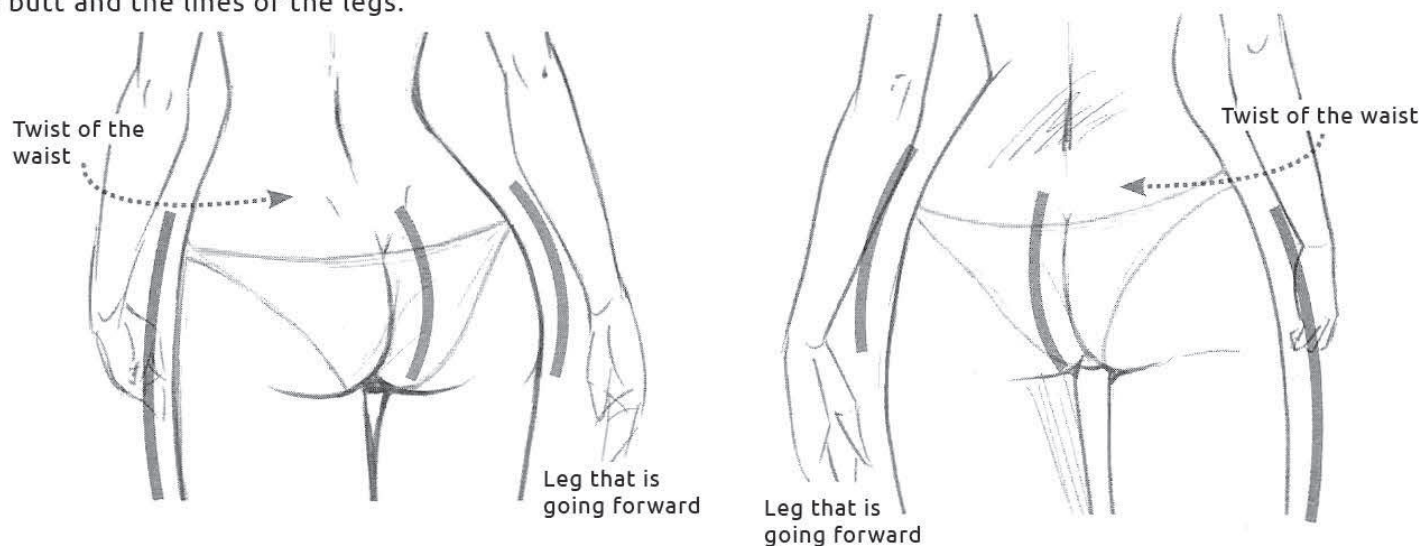


Reference - Full Body Design

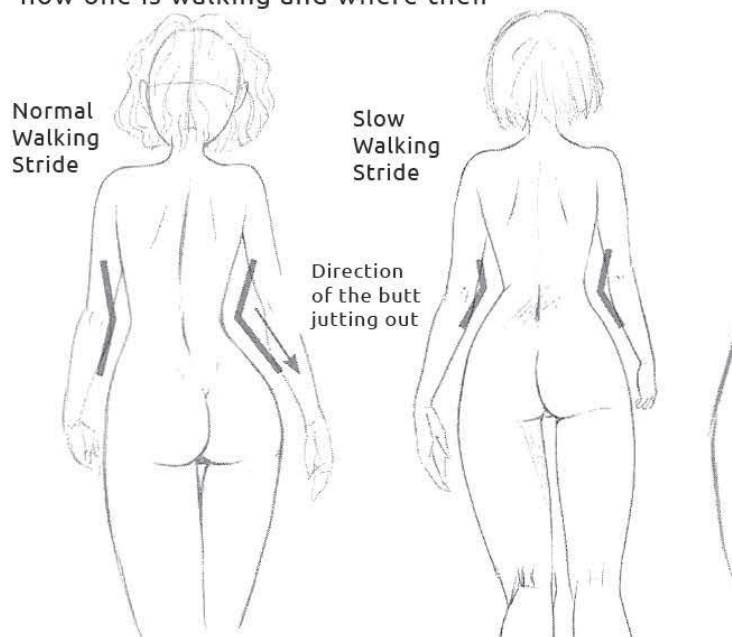
Walking from Behind



Pay close attention to the curvature of the butt and the lines of the legs.

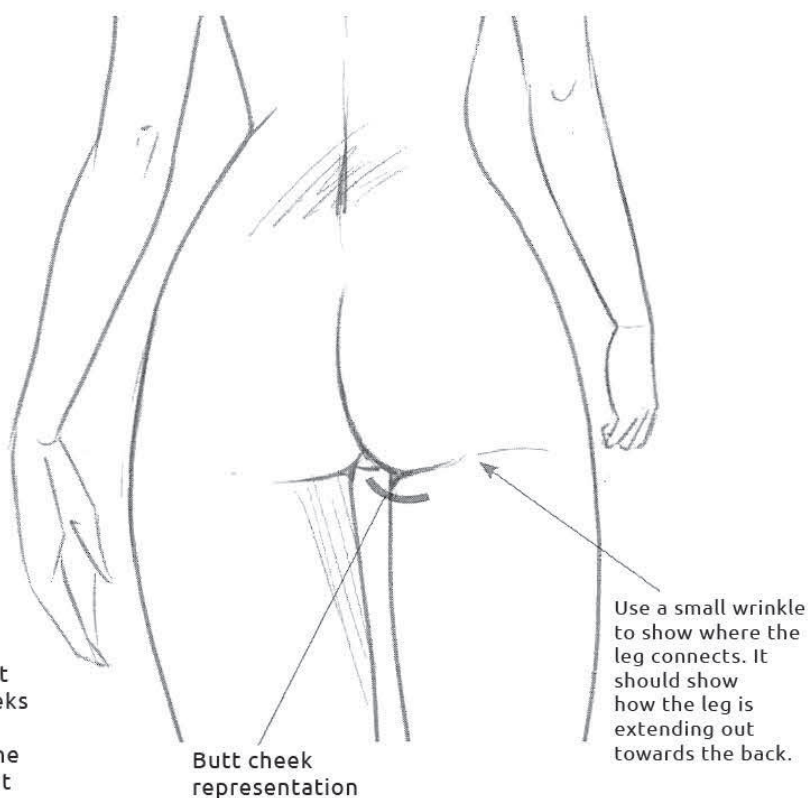


How the butt differs depends on how one is walking and where their



A normal walking pose. The waist has a large turn, making the way the butt juts out more defined. The distinction between the front and back legs is stronger as well.

The turn of the waist is not emphasized. The butt cheeks jut out at about the same length. The lines around the butt show which legs are at the front or back.



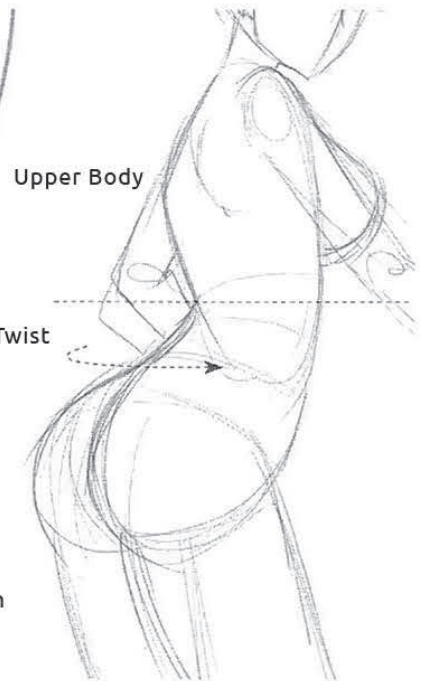
Butt Thrusting Out

● Small Cute Butt



Some of the crotch can be seen. This can be omitted.

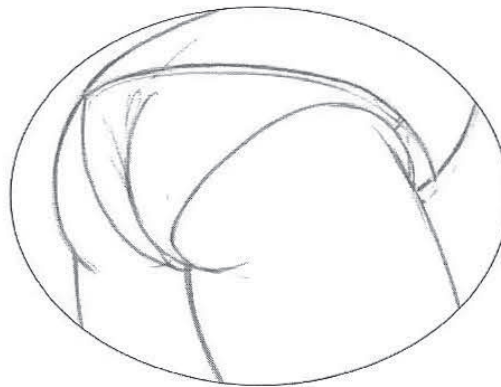
By having the butt cheek extend onto the thigh, a cuter, rounder impression can be given.



Upper Body

Twist

Sketch: The upper body is almost directly at this side while the waist makes a twist. The back line is corrected when the main linework is drawn in.

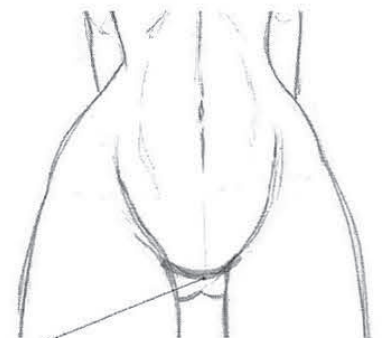
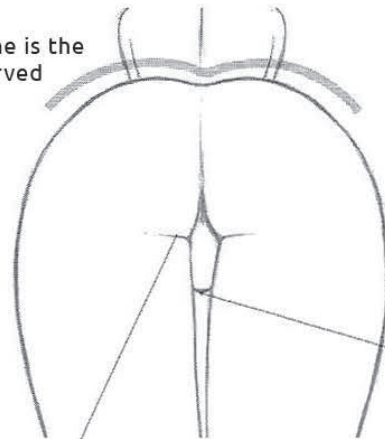


In the case of underwear: The butt crack can be omitted as well, showing only the creases of the underwear.

● Bowing

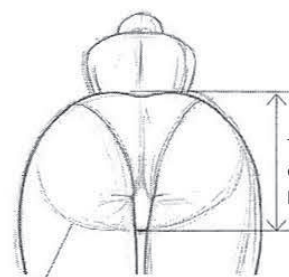


The outline is the pelvis' curved surface.



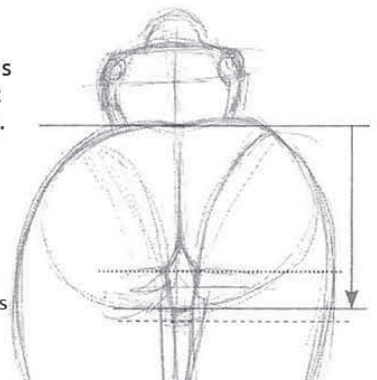
Roundness of the crotch

The W shape of the butt doesn't show up. Slightly draw in the wrinkles representing where the legs connect (curved lines going slightly upwards).



Thickness of the pelvis

This sketch captures the size of the pelvis.



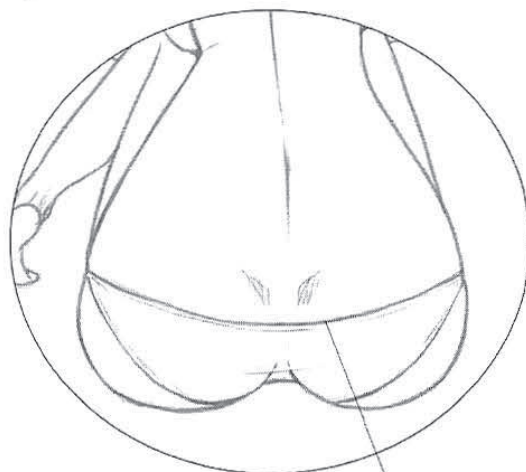
Establishing the thickness of the pelvis: Meatier characters will use a thicker size, while skinnier characters will use a thinner size.

Sitting Poses

Sitting with Arms Around Knees from Behind

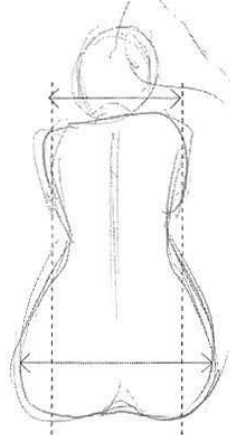


Let's take a look at how butts are shaped when against the floor.



In the case of underwear on: The hem is curved.

Main Points

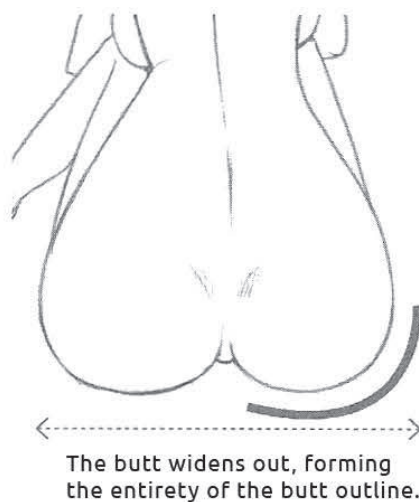
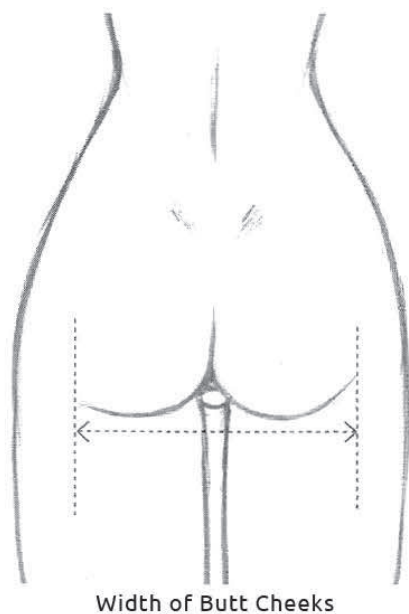


1. Draw out the silhouette. The butt should extend out wider than the shoulders.

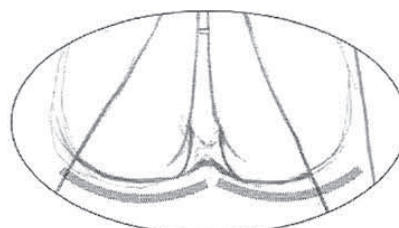


2. Flesh out the pose. The waist should stretch out downwards to the sides.

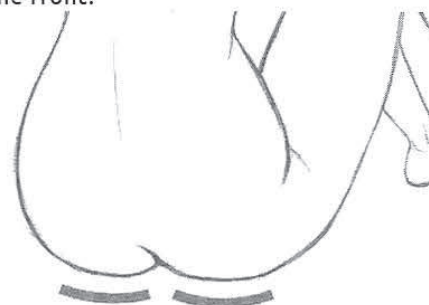
Changes in Butt Cheek Lines



The butt actually flattens when against the floor, but try giving it a round silhouette instead.



The butt isn't very round when viewed from the front.

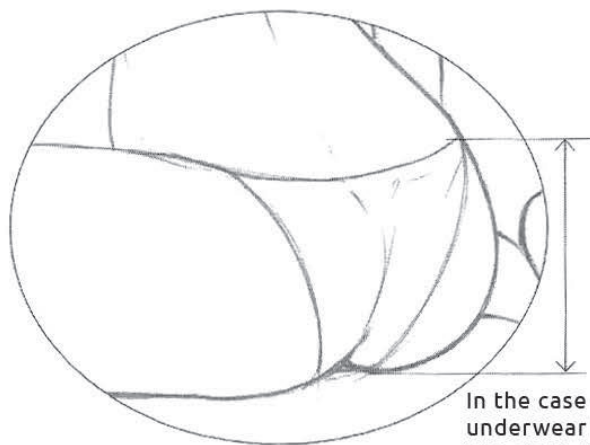


These slightly round lines show that the butt is making contact with the floor.

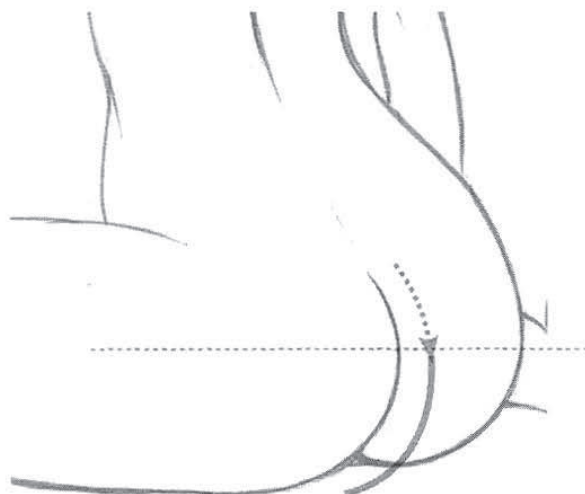
Back Stretching Out While Sitting

A sitting pose that especially emphasizes the butt by making it slightly stick out.

● Emphasizing the butt lines

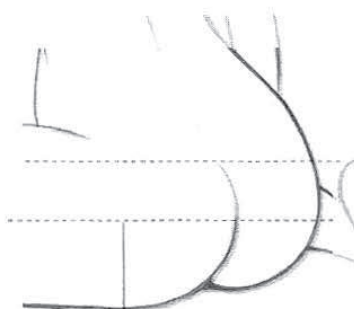
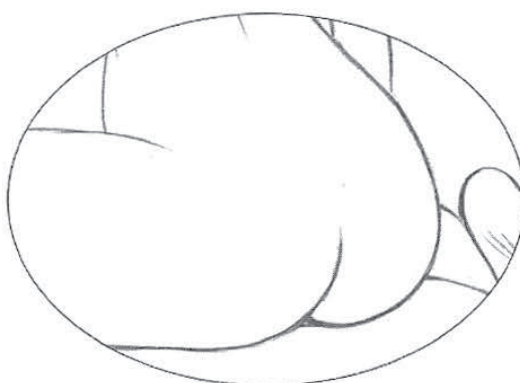


In the case of underwear being on: The cloth width does not change much.



Draw the butt crack reaching towards a very deep position. The butt is given more appeal this way.

● In the case of not emphasizing the butt lines

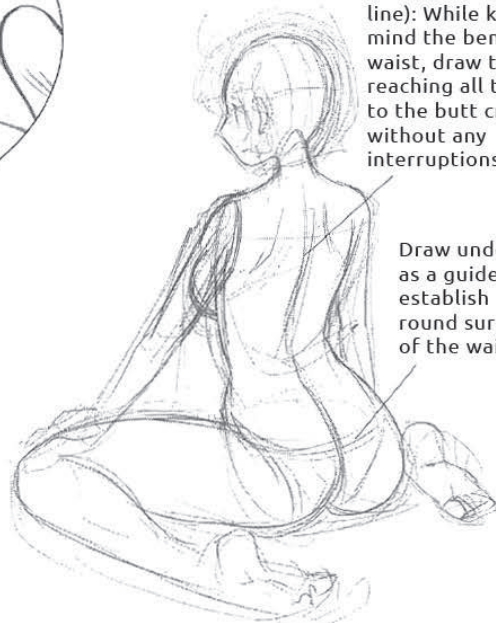


The butt crack only reaches about half as far.

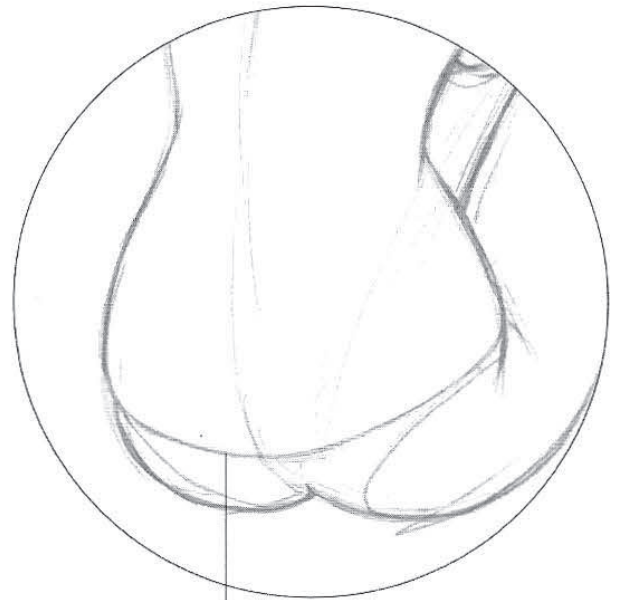
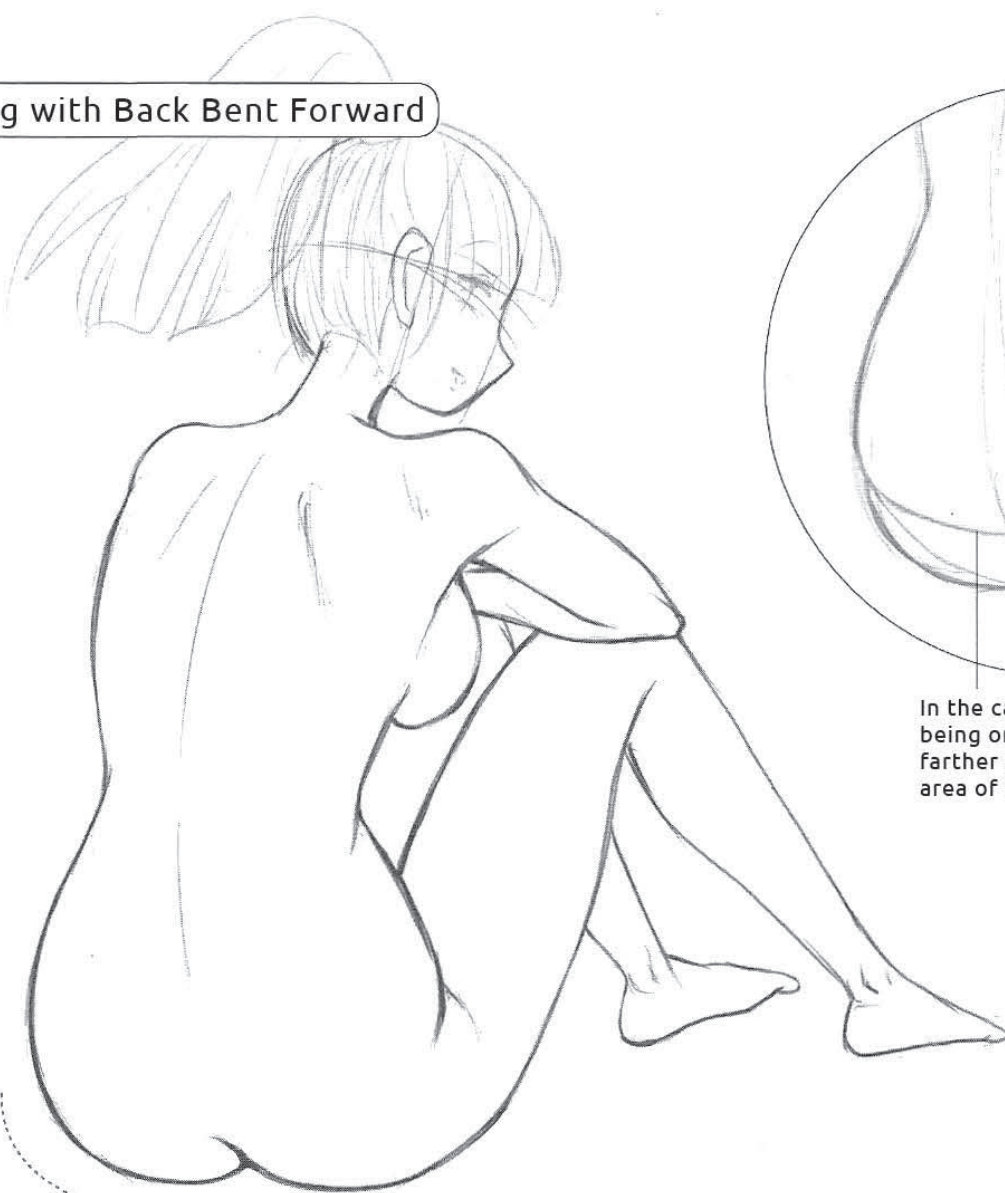
Main Points

The back line (center line): While keeping in mind the bend of the waist, draw this line reaching all the way to the butt crack without any interruptions.

Draw underwear as a guide to establish the round surface of the waist.



Sitting with Back Bent Forward



In the case of underwear being on: The hem is much farther down. The surface area of the cloth decreases.

The butt curves in.

Only a slight bit of the butt crack can be seen.

Main Points

1. Outline

Center line stretching down the back

Waist curve

Silhouette of back

The butt curves towards the thighs.

2. Rough sketch

Represent the curve of the waist.



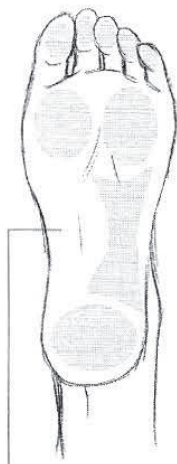
3. Flesh out the overall line work.

Column

Let's Draw Poses Where the Soles of the Feet Can Be Seen

Soles Are Pretty

Let's take a little look at the representation of soles. The sole is made up of curved surfaces. Draw while keeping in mind the various dips and bulges.

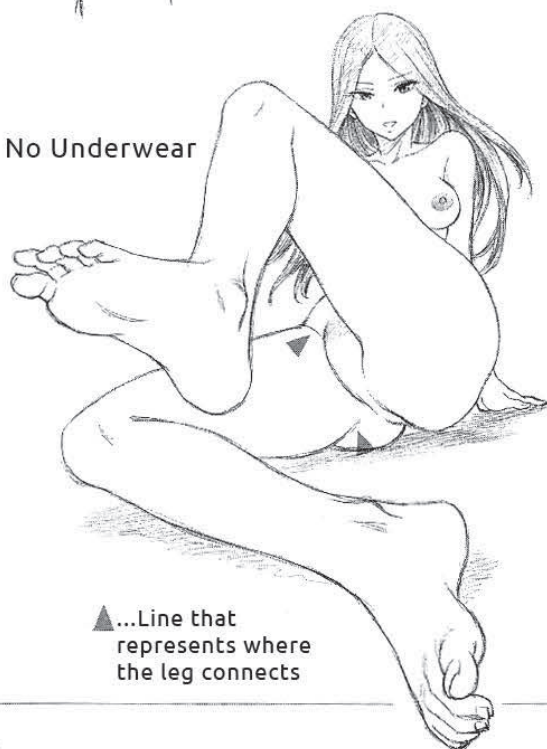


Arch of the foot

The shaded regions are where the foot will most likely touch the floor first.



No Underwear



▲...Line that represents where the leg connects



Gentle bumps



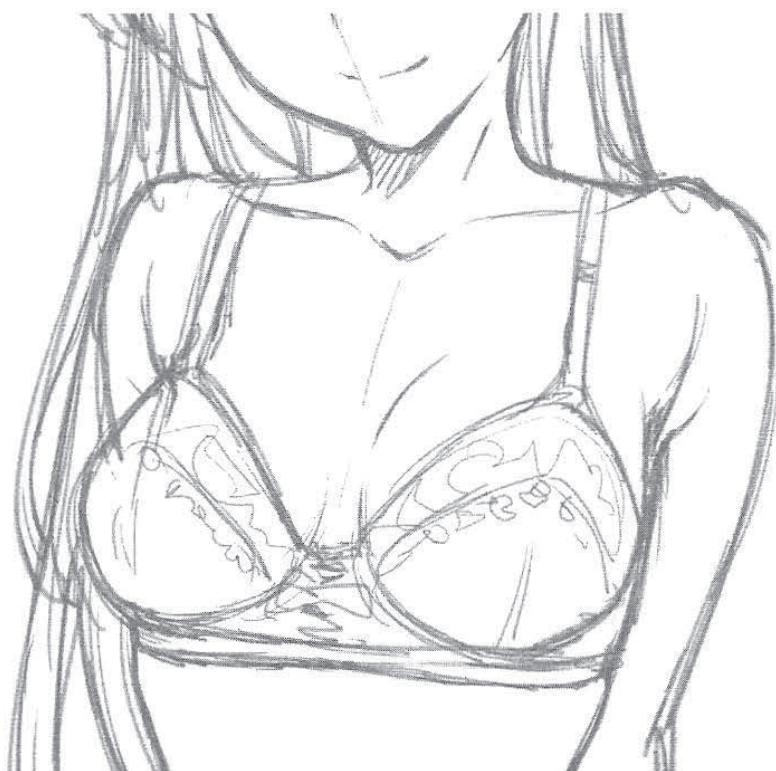
The heel is actually pretty flat.

Keep in mind the bulge here.



Chapter 4

Let's Master Bone Depiction and Flesh Texture



Drawing Poses With Movement

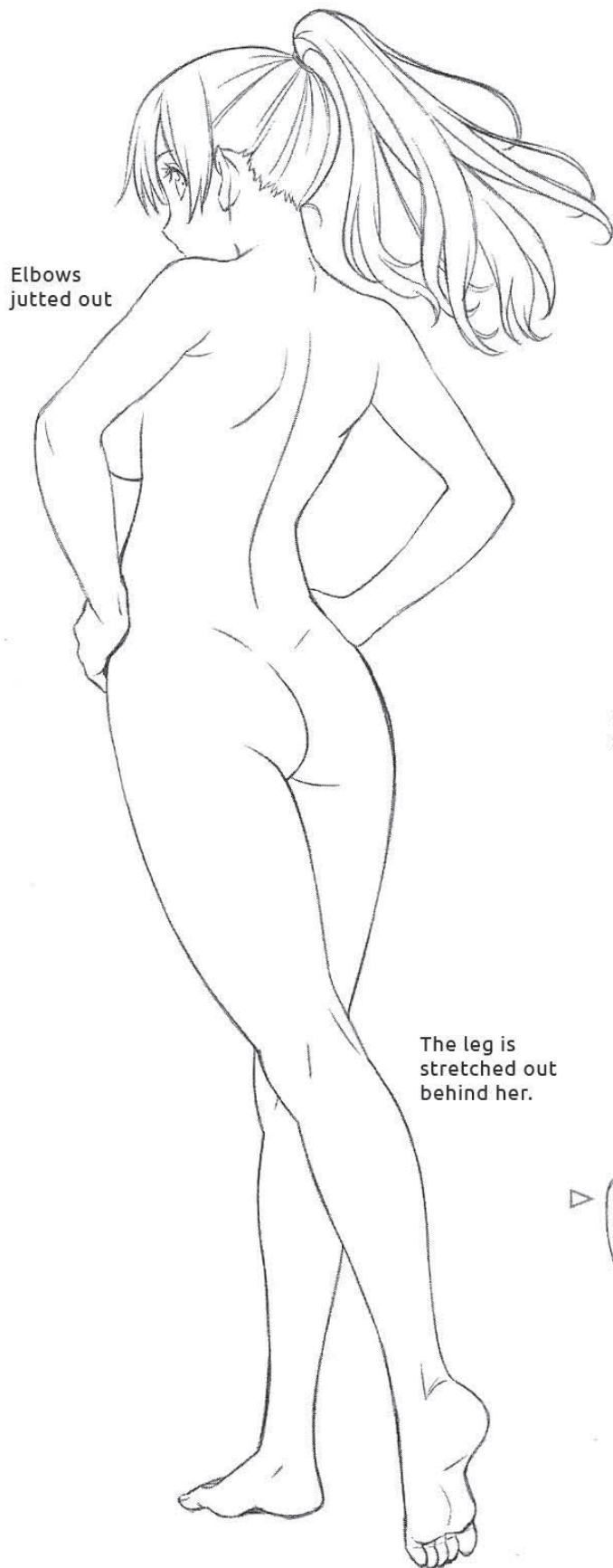
Key Points of Drawings With Movement

When drawing poses with movement, the main areas to focus on are things like the creases around the joints and the bone movement that occurs in the arm and leg bones.

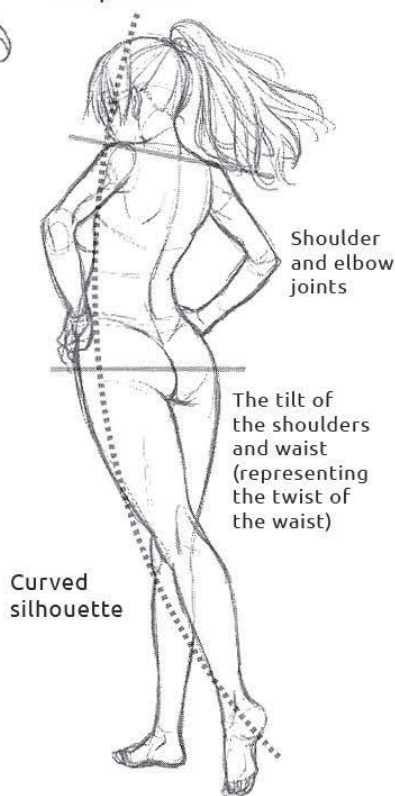
● Back Appeal Pose

Three Elements That Add Movement

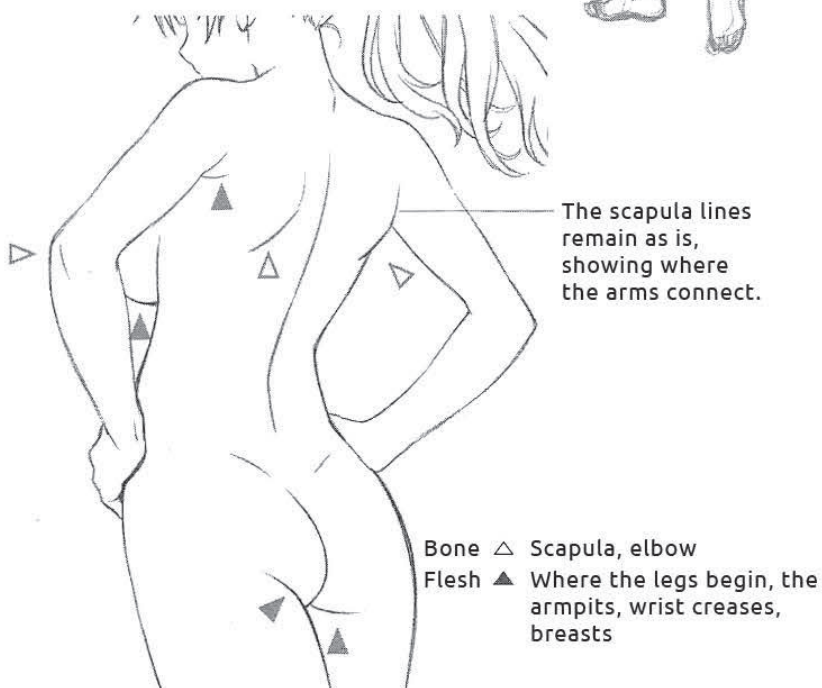
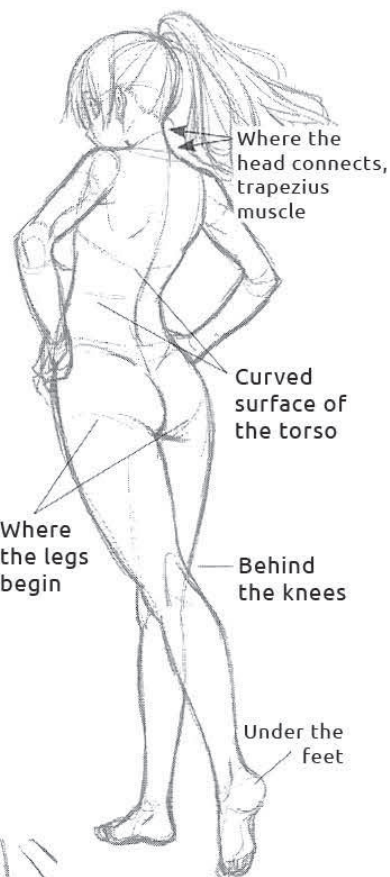
- Tilts and twists of the legs, arms, and head
- Change in posture
- Hair movement



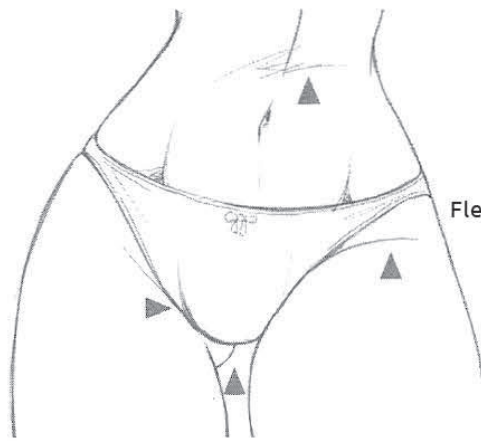
Pay attention to the posture.



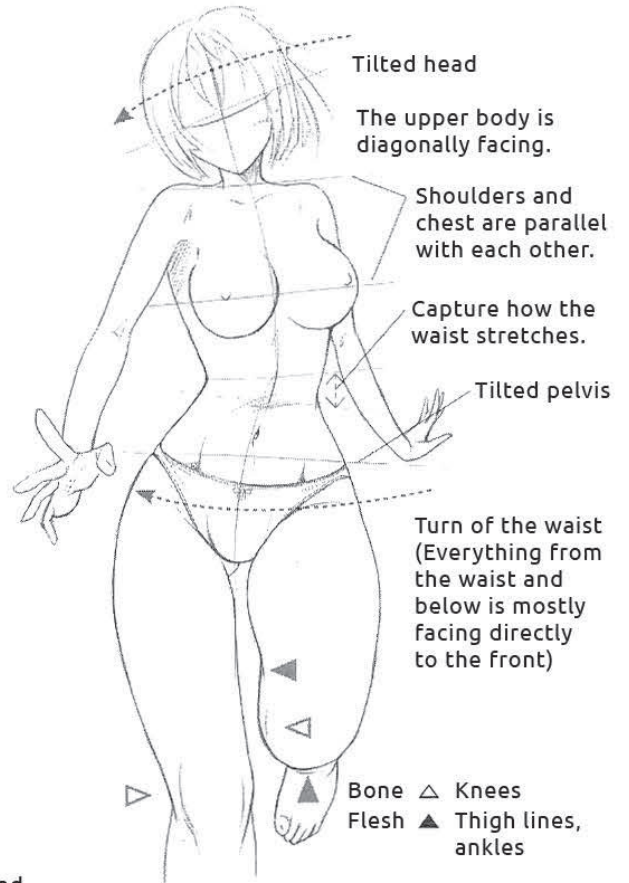
Pay attention to the cross-section lines.



● Casually Running

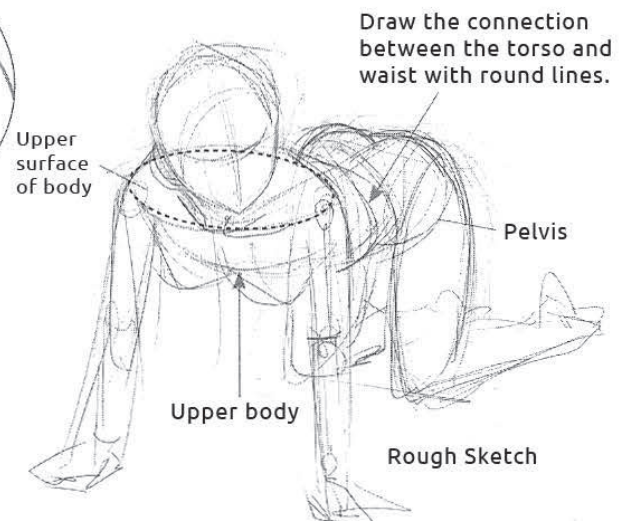
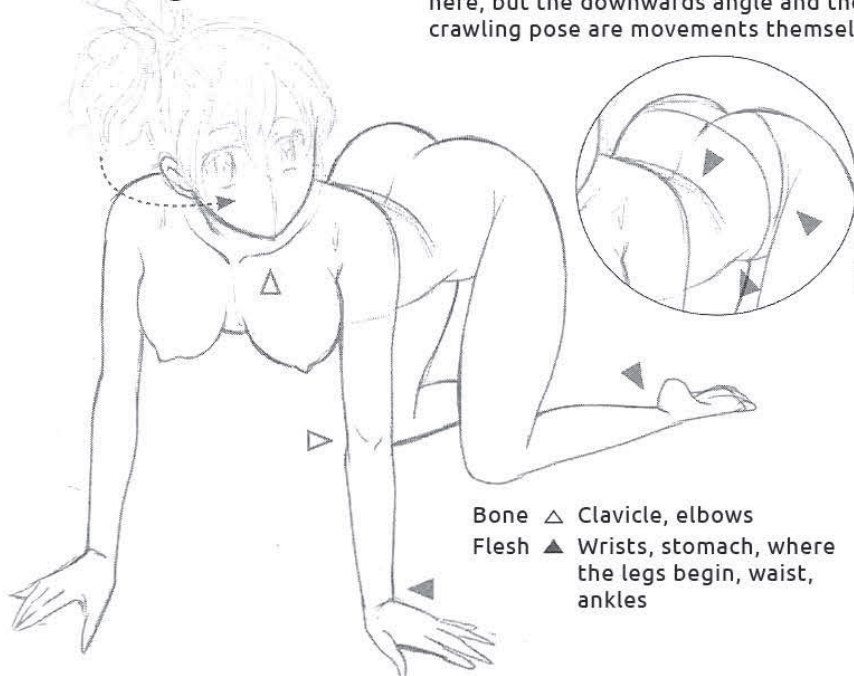


Key Points to the Movement



● Crawling On All Fours

The only part really moving is the head here, but the downwards angle and the crawling pose are movements themselves.

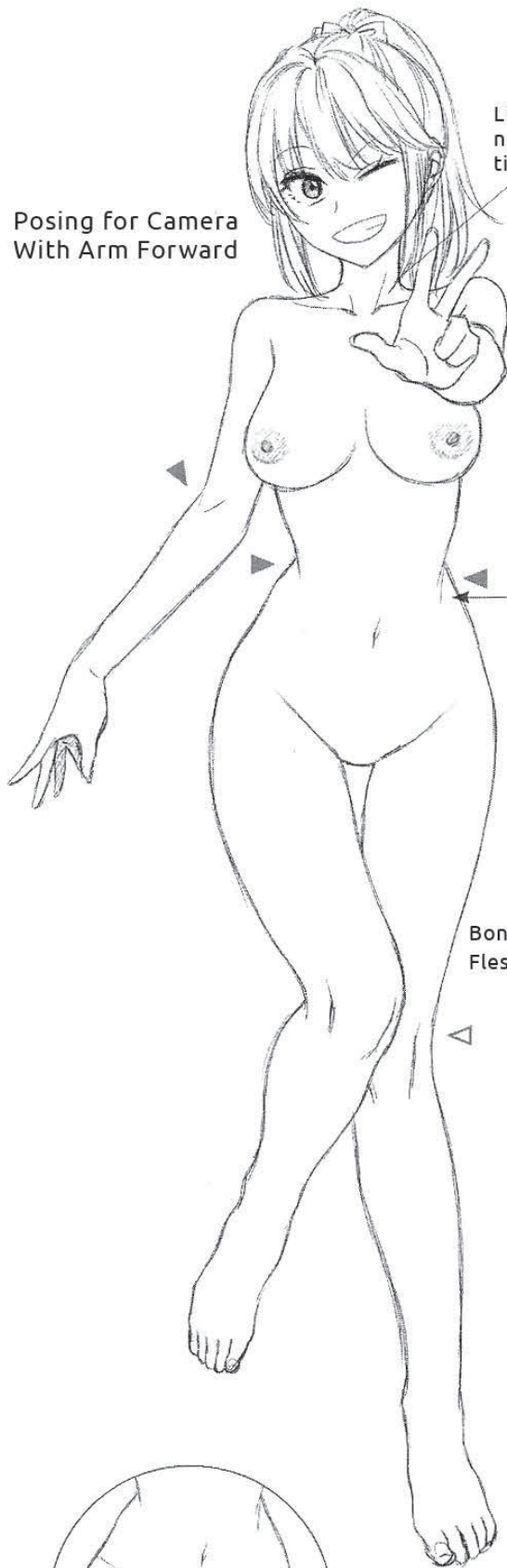


Facing Front

Let's take a look at how the four limbs change depending on posture.

Posing for Camera -> Stretch -> Leaning Forward

Posing for Camera
With Arm Forward



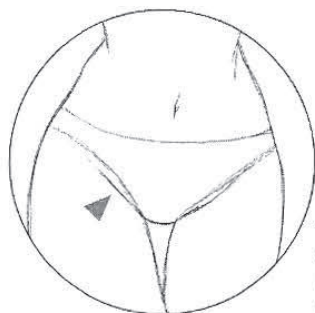
Line that appears on neck when head is tilted to the side



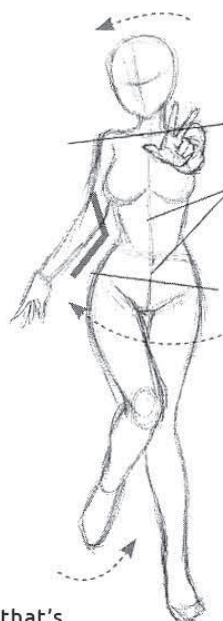
Tilt of the hand: Character is added by having it tilt in the opposite direction of the head.

This line shows that she's slightly leaning forward.

Bone △ Knees
Flesh ▲ Waist, inner side of knees, neck crease



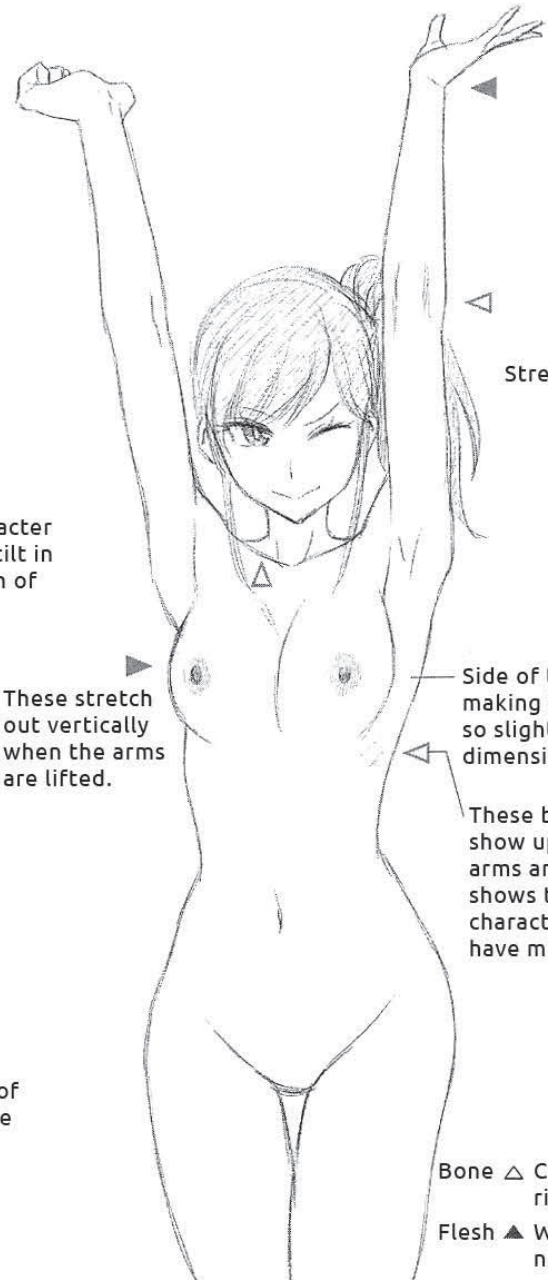
This is underwear that's slightly high-legged. The line where the legs begin can be seen.



Capture the turn of the body using the center line.

Diagonal

Movement can be produced by having the arms raised at different angles as well.

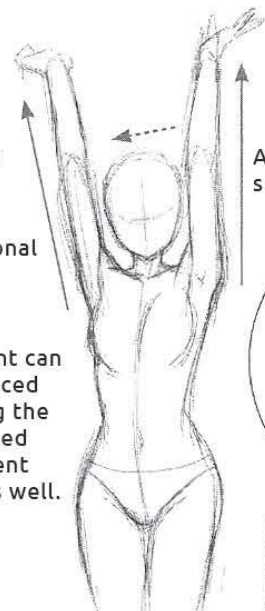


Stretch

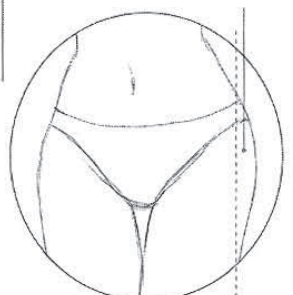
Side of the torso: By making it turn ever so slightly diagonally, dimensionality is added.

These bones lightly show up when both arms are lifted. This shows that the character doesn't have much fat.

Bone △ Clavicle, elbows, ribs
Flesh ▲ Wrists, breasts, neck crease

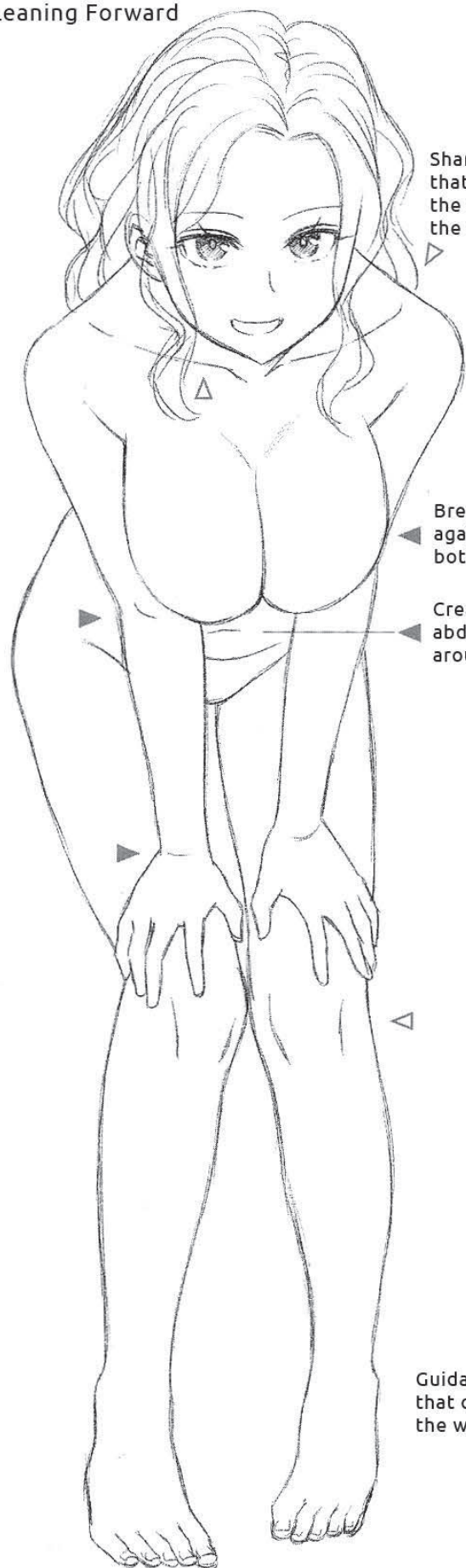


Arm reaching straight up Side region

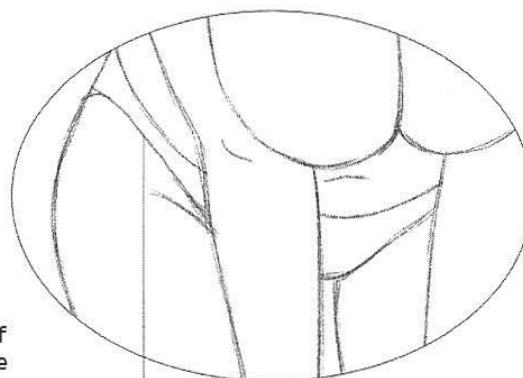


It looks like it's almost completely facing forward, but it is facing slightly diagonally.

Leaning Forward

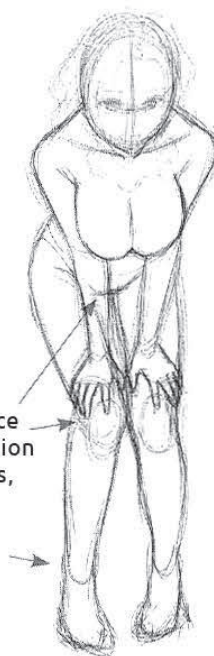


Sharp lines that reflect the shape of the scapulae



The underwear line clearly defines where the side of the leg is.

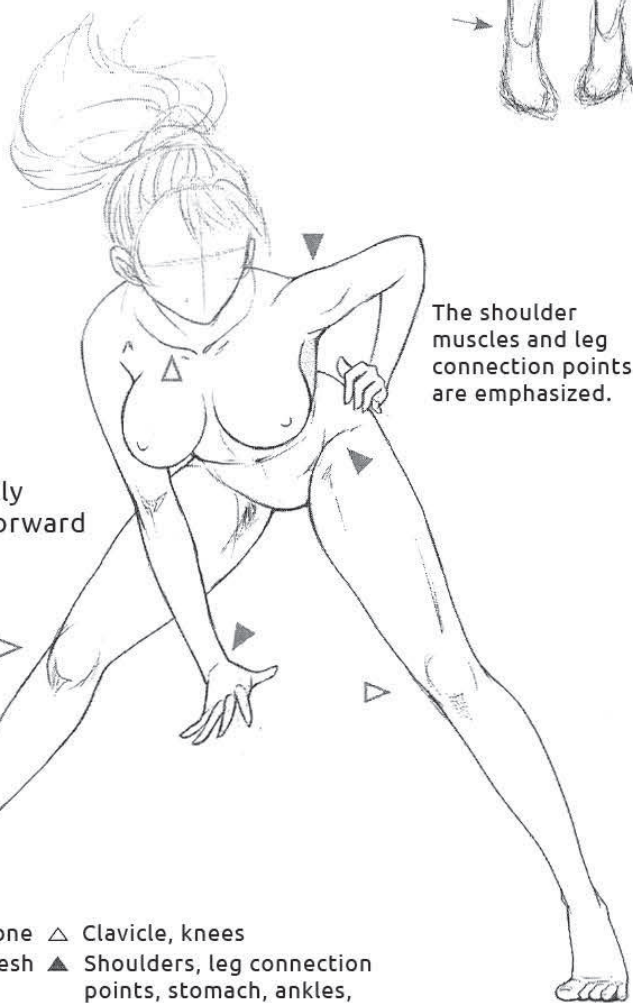
Important guidance lines: Leg connection points, knee joints, and ankles



Breasts squeezed against each other by both arms: "I" line.

Creases on the abdomen and around the waist

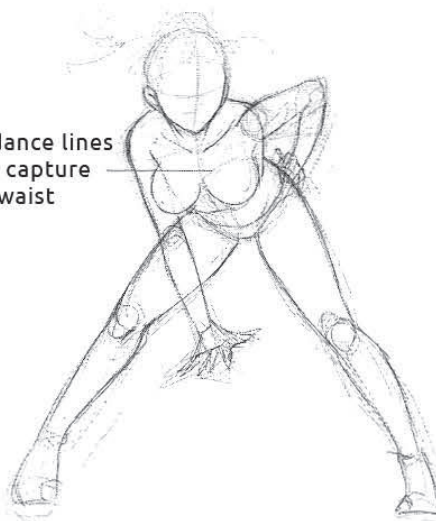
Dynamically Leaning Forward



The shoulder muscles and leg connection points are emphasized.

Bone △ Clavicle, knees
Flesh ▲ Shoulders, leg connection points, stomach, ankles, wrists

Guidance lines that capture the waist



The crease on the stomach is a curved line with the belly button as the center.

The butt can't be seen.

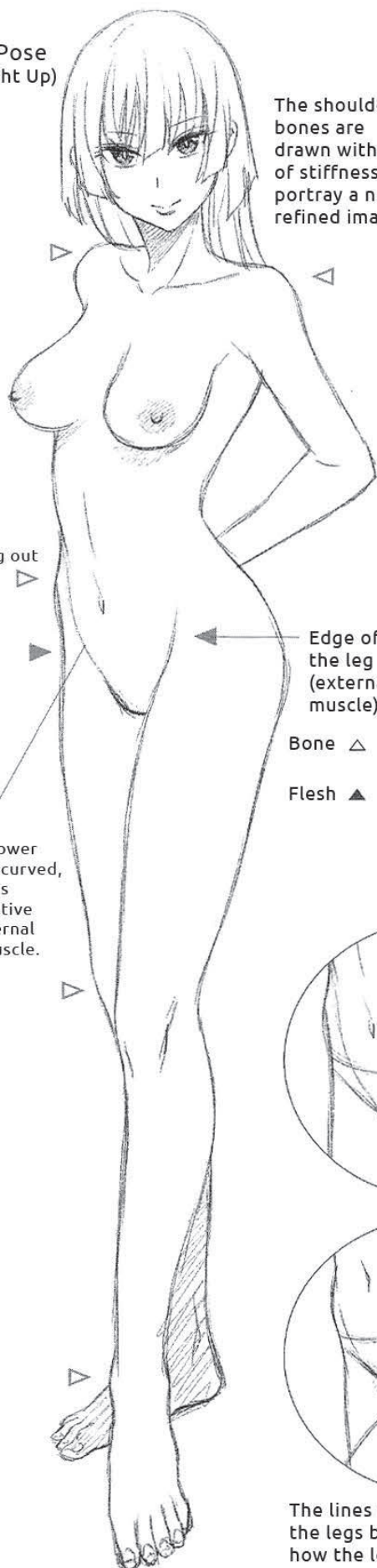
Bone △ Shoulders, clavicle, knees
Flesh ▲ Breasts, elbows, wrists, stomach, leg connection points

Facing Diagonally

Let's pay close attention to how the lines for the clavicle and where the legs begin (external oblique muscle) change.

Torso Turned Away -> Turned

Standing Pose
(Back Straight Up)



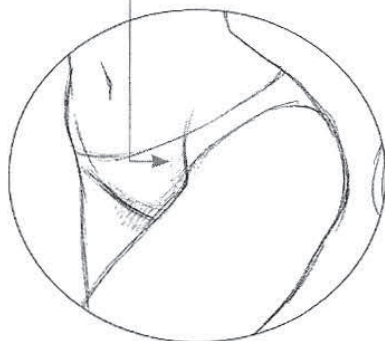
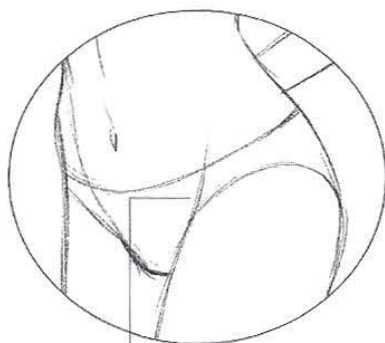
The shoulder bones are drawn with a bit of stiffness to portray a neat, refined image.

Pelvis jutting out

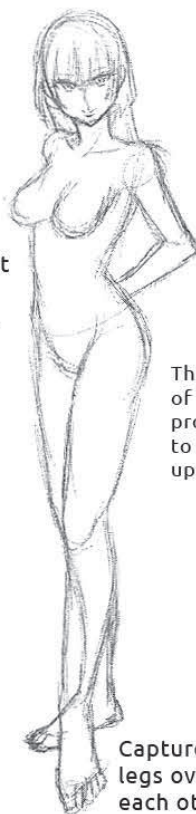
Draw the lower torso with curved, supple lines representative of the external oblique muscle.

Edge of where the leg connects (external oblique muscle)

Bone △ Shoulders, clavicle, pelvis, knees, ankles
Flesh ▲ Where the legs begin, stomach, neck crease



The lines that represent where the legs begin change depending on how the legs move. The abdomen's round surface is emphasized.

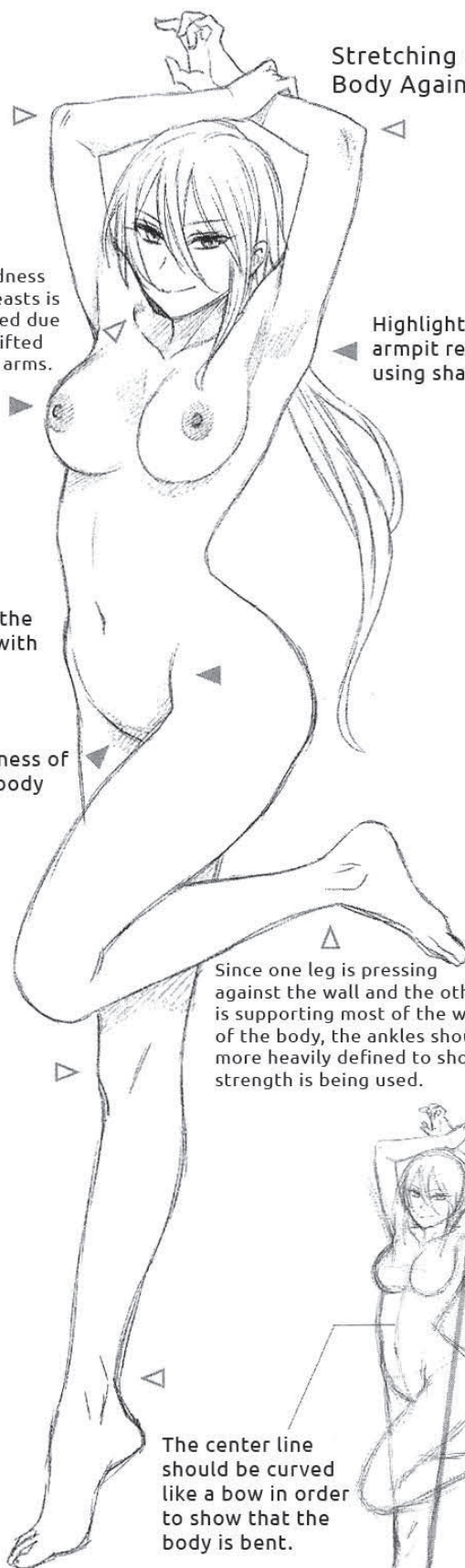


The roundness of the breasts is pronounced due to being lifted up by the arms.

Capture how the legs overlap with each other.

Roundness of lower body

Stretching Out Body Against Wall



Highlight the armpit region using shading.

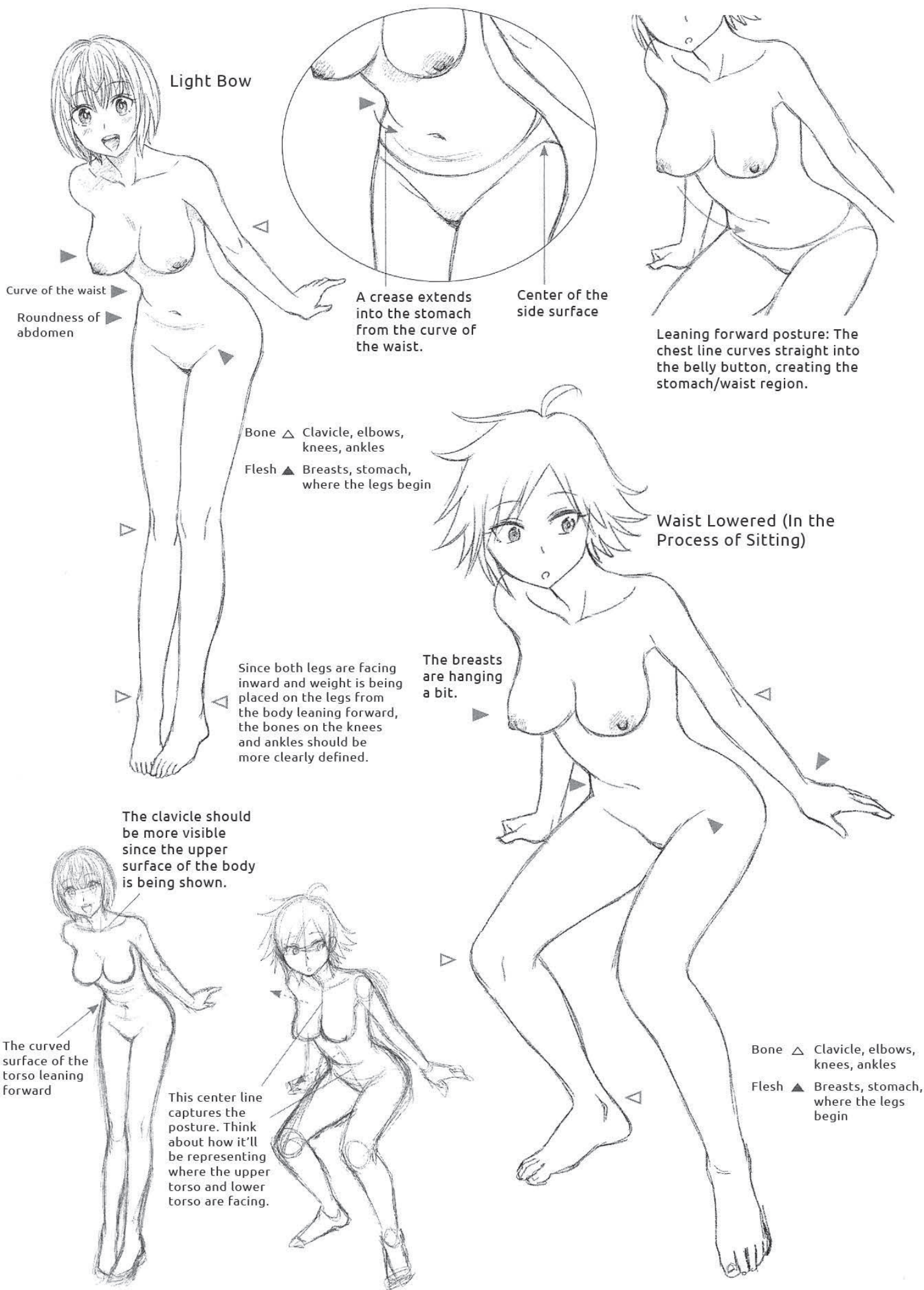
Since one leg is pressing against the wall and the other is supporting most of the weight of the body, the ankles should be more heavily defined to show that strength is being used.

The center line should be curved like a bow in order to show that the body is bent.

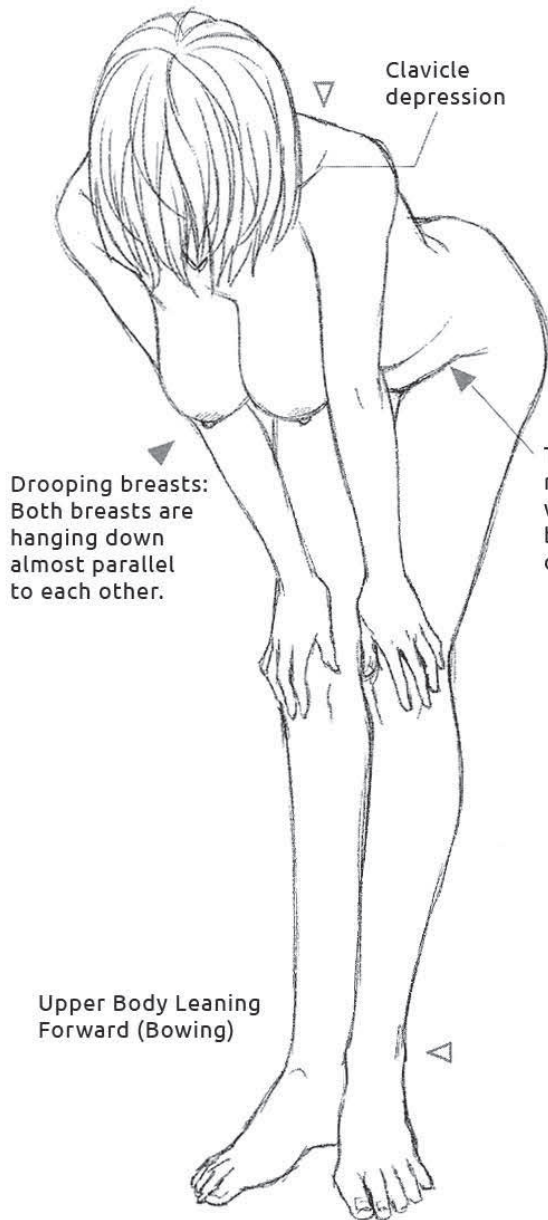
Bone △ Elbows, clavicle, knees, ankles
Flesh ▲ Armpits, breasts, where the legs begin, abdomen

Diagonal posture

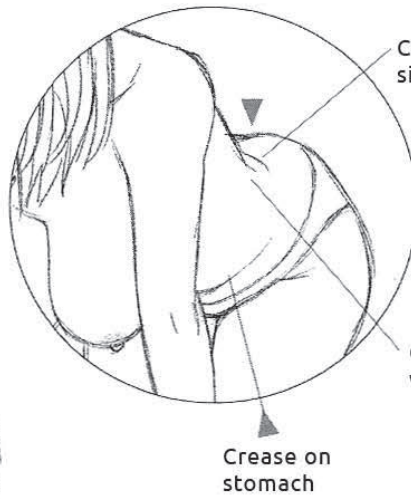
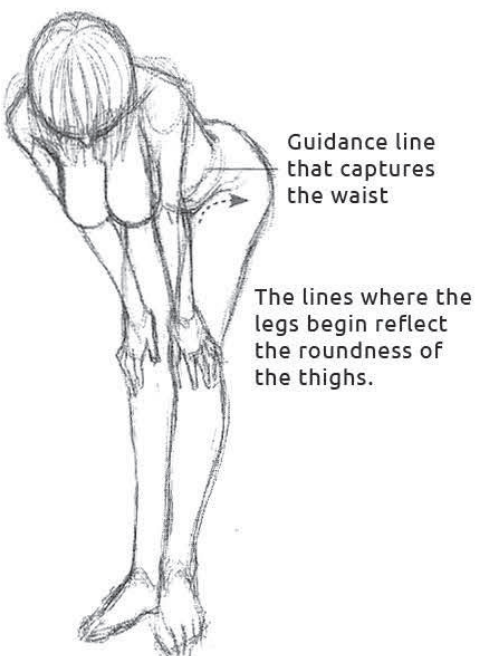




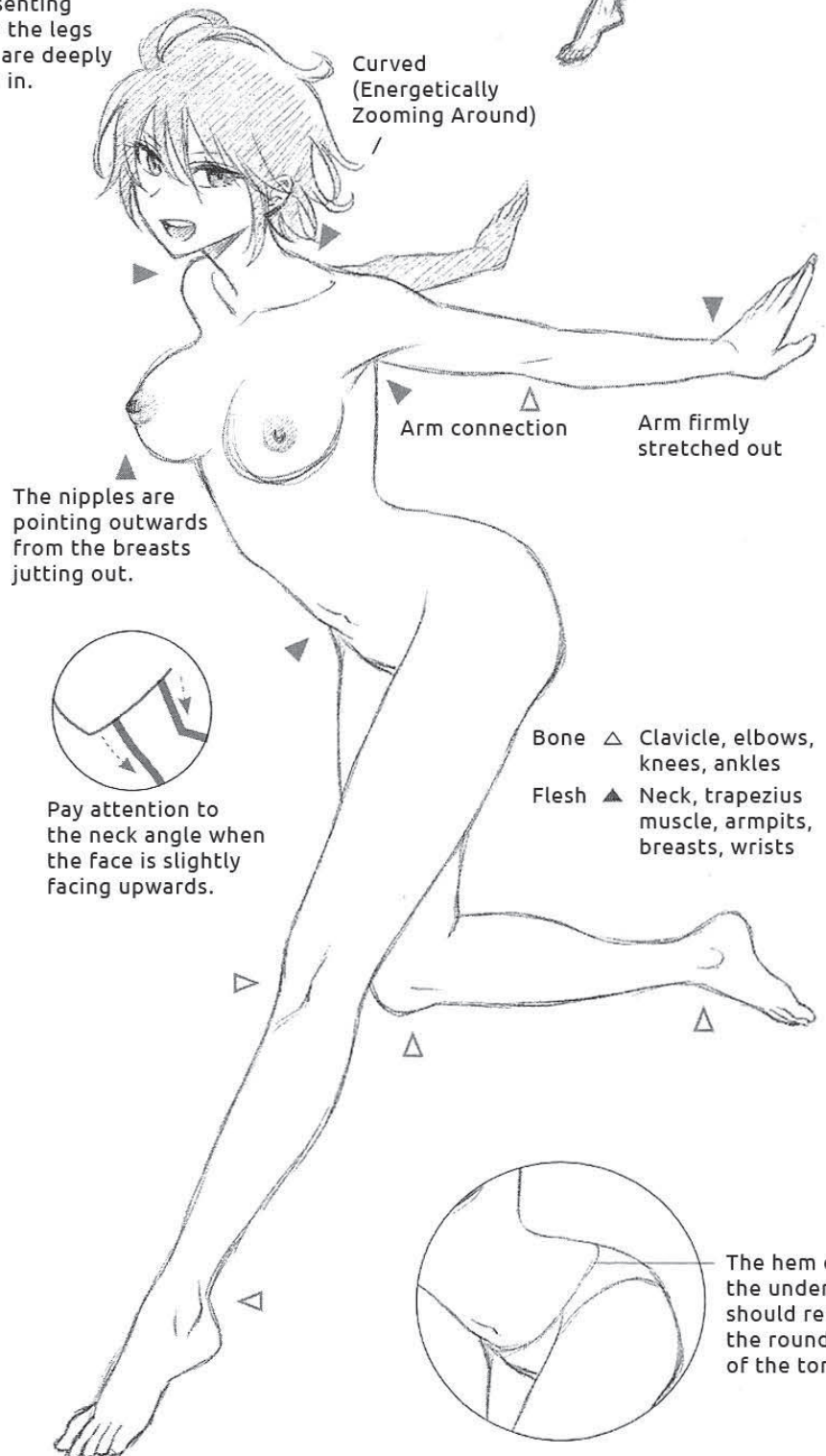
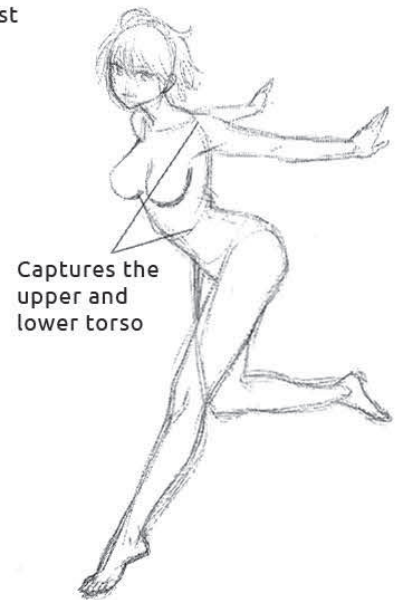
Upper Body Leaned Forward -> Curved



Bone △ Clavicle, elbows, knees, ankles
Flesh ▲ Neck, trapezius muscle, armpits, breasts, wrists



The lines representing where the legs begin are deeply drawn in.

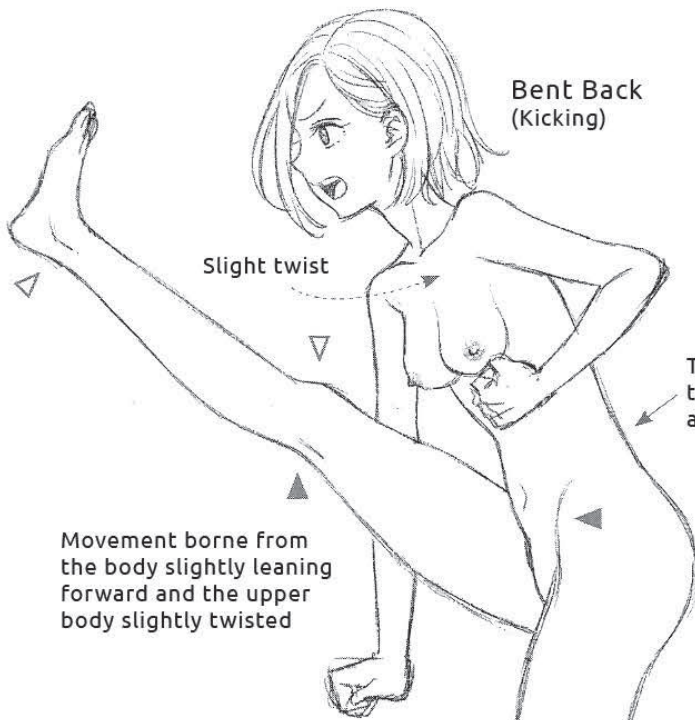


Bone △ Clavicle, elbows, knees, ankles
Flesh ▲ Neck, trapezius muscle, armpits, breasts, wrists

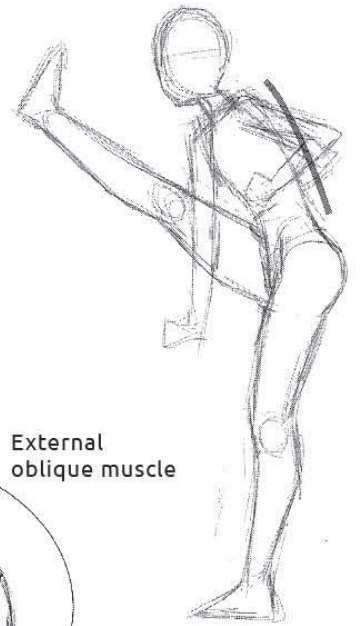
Facing to the Side

Let's focus on how the external oblique muscle is represented in the stomach and leg connection points when it comes to drawing poses that involve facing to the side.

Body Tilting -> Bending

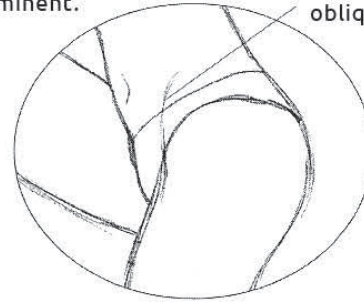


Bone △ Clavicle, knees, ankles
Flesh ▲ Stomach, behind knees(depressions)

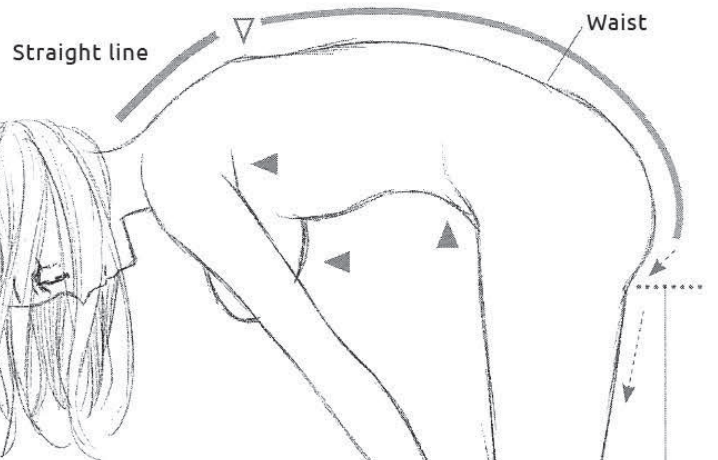


The curve of the waist isn't as prominent.

External oblique muscle

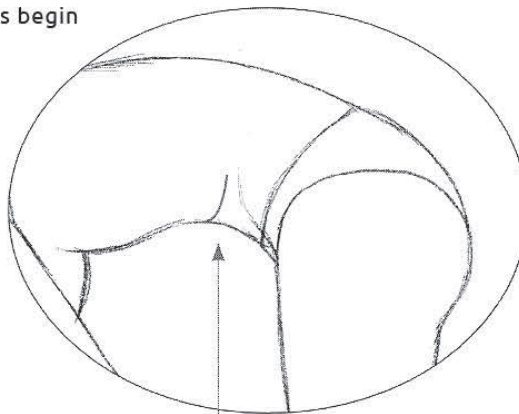


Arched Back (Deep Bow)



Bone △ Scapulae, ankles
Flesh ▲ Armpits, breasts, stomach

Waist The pelvis and where the legs begin



In the case of adding creases to the stomach



Reference:
Outline of a pose
facing to the side.

Back Side

Static to Dynamic

Shoulders
Slightly Raised

Pay close attention to where exactly the limbs begin.

Arms Stretched Out

Body slightly tilted

Where the legs begin

Where the legs begin

The butt connects to the thighs while retaining its shape.

Bone △ Elbows, knees, ankles
Flesh ▲ Legs, where the legs begin, behind the knees

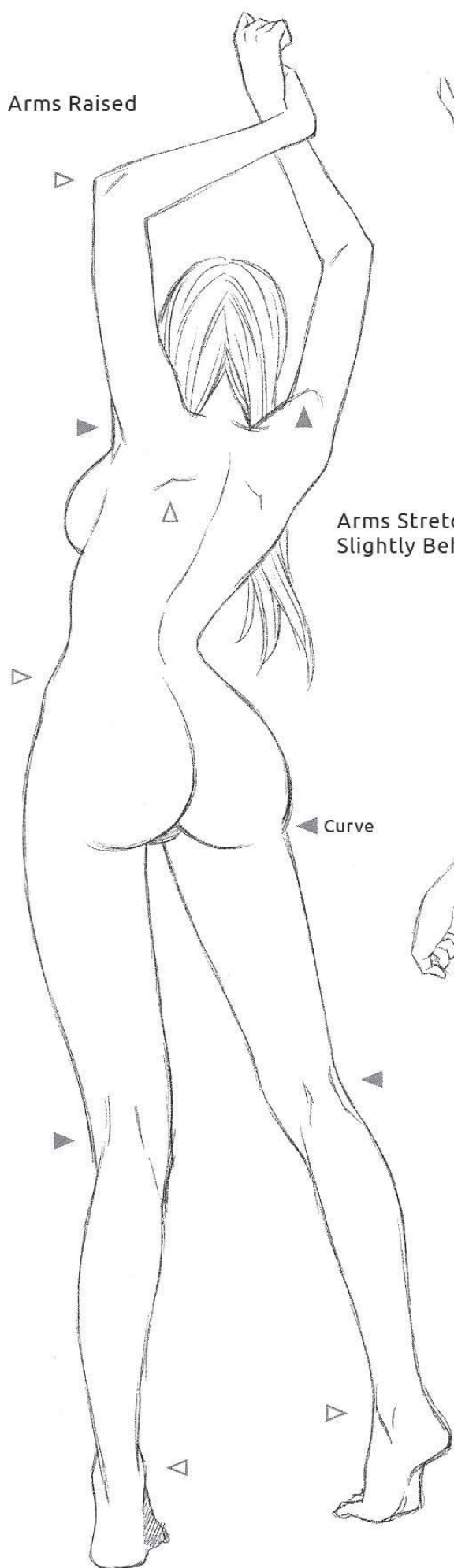
Where the neck connects

Capture where the arms begin while you draw the overall shape of the torso.

Bone △ Elbows, ankles
Flesh ▲ Armpits, behind the knees

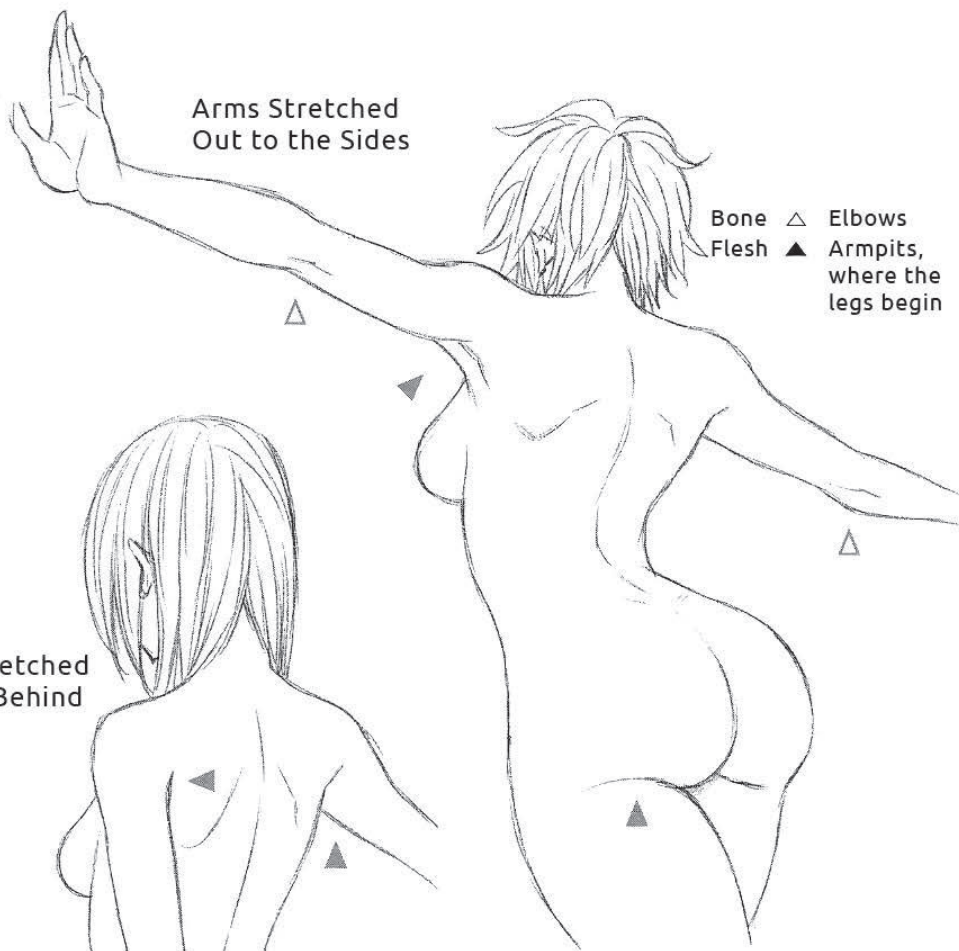
The curved line of the hem changes when the legs are raised.

Arms Raised



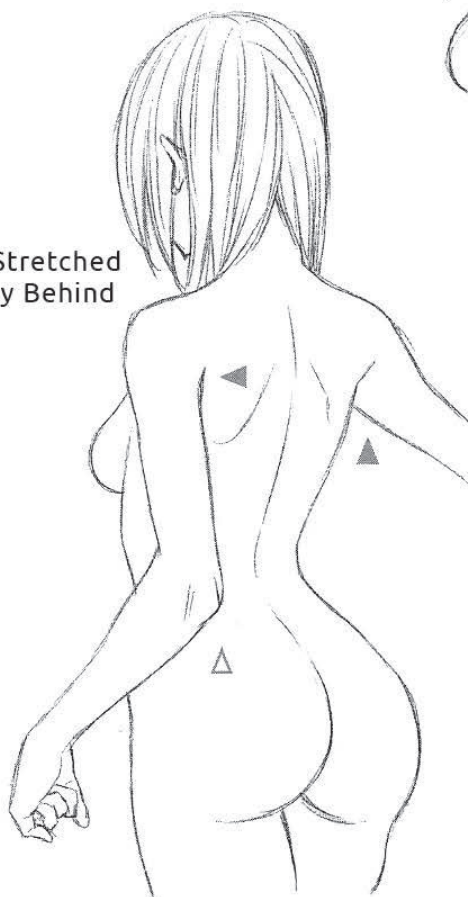
Bone △ Elbows, scapulae, pelvis, ankles
Flesh ▲ Armpits, shoulders behind the knees

Arms Stretched Out to the Sides



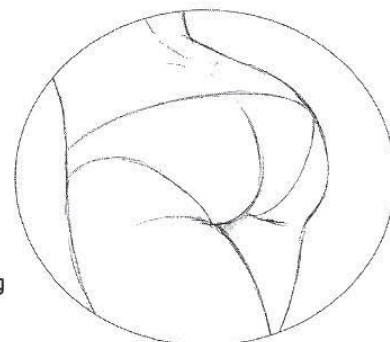
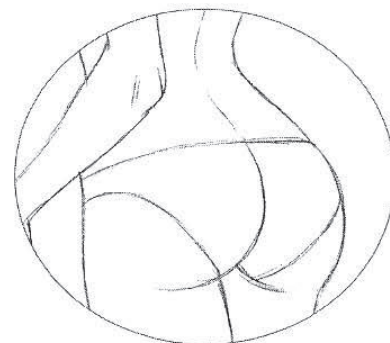
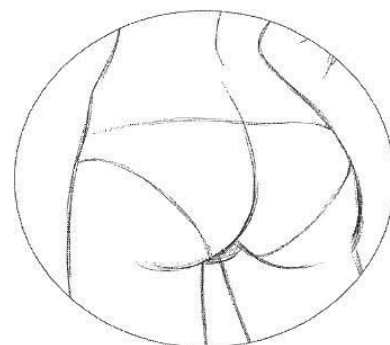
Bone △ Elbows
Flesh ▲ Armpits, where the legs begin

Arms Stretched Slightly Behind



Bone △ Elbows
Flesh ▲ Armpits, Shoulders

Curve



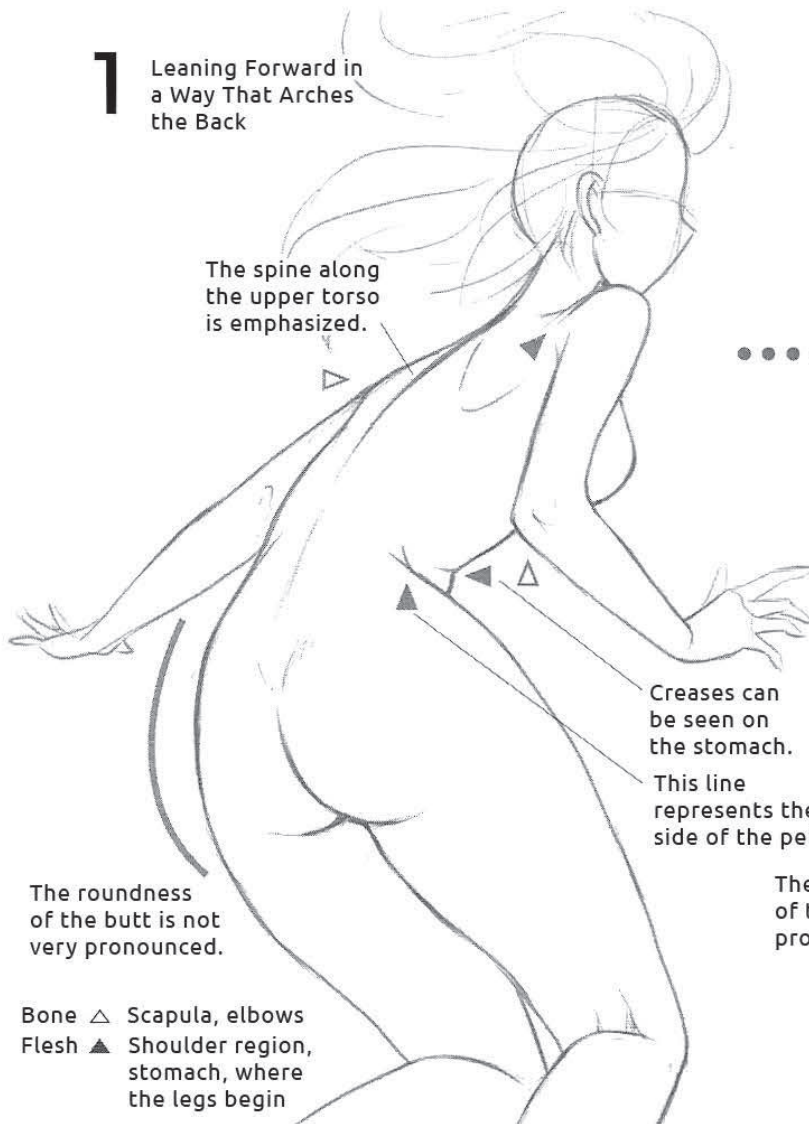
The spine line reaching from the back to the butt should be one single line.

In the case of drawing underwear

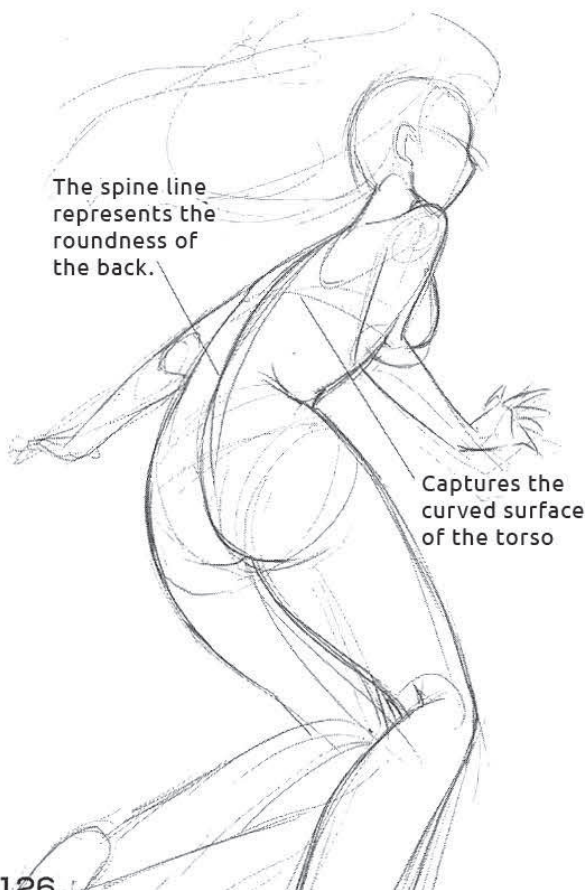
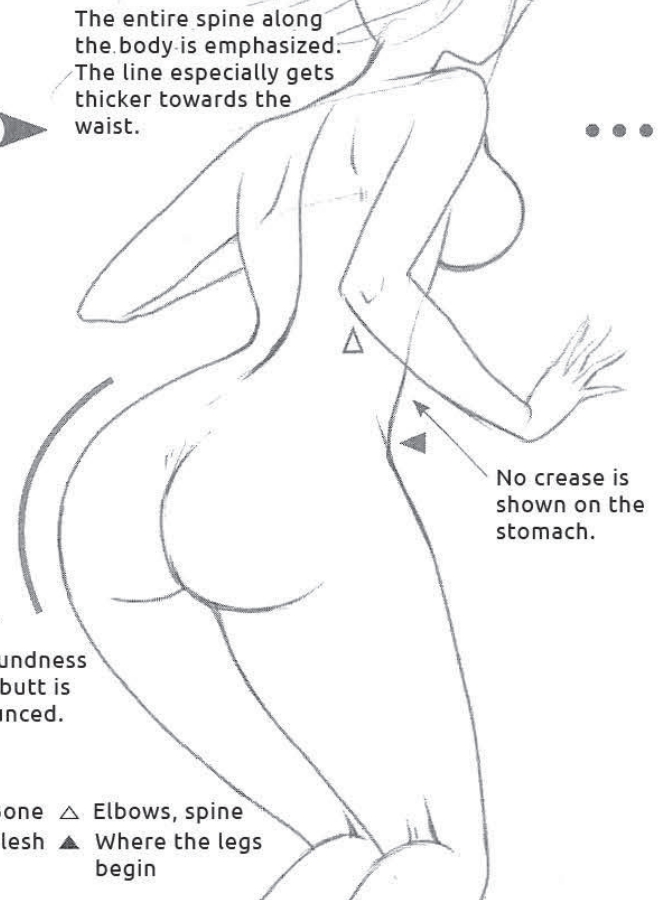
Upper Body Leaning Forward -> Upper Body Rising Up

Let's take a look at how the back line and waist shape changes.

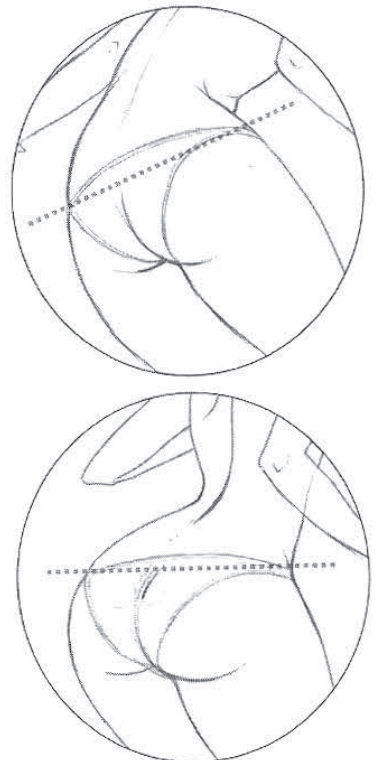
1 Leaning Forward in a Way That Arches the Back



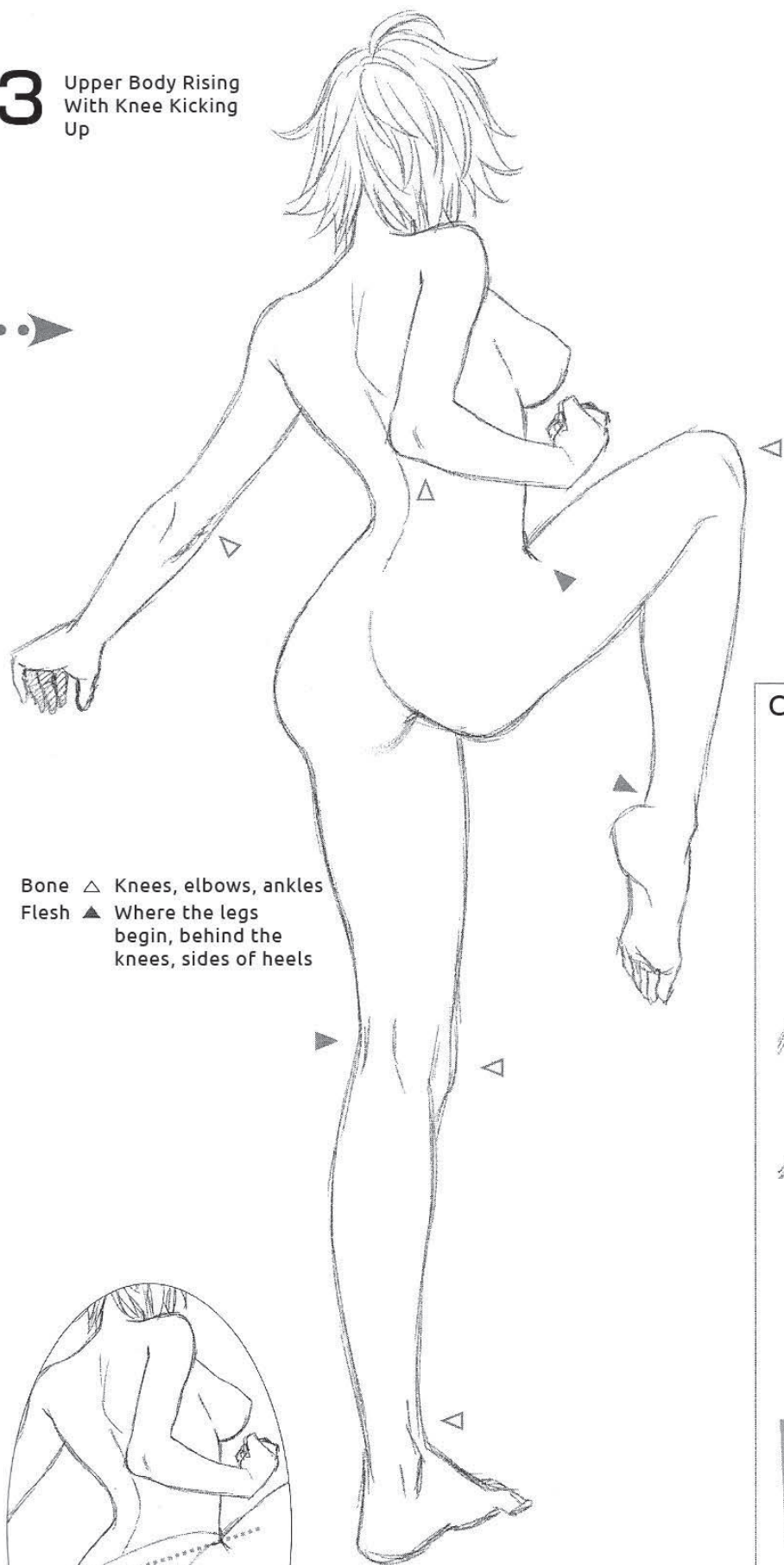
2 Leaning Forward in a Way That Accentuates the Curve of the Waist and Butt



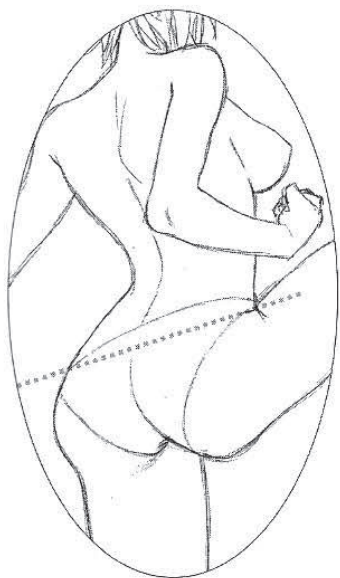
Change in angle of underwear hem



3 Upper Body Rising With Knee Kicking Up



Bone △ Knees, elbows, ankles
Flesh ▲ Where the legs begin, behind the knees, sides of heels



Captures the turn of the shoulders



Captures the roundness of the butt

Change in the scapula lines



Butt Sticking Out

The butt and thighs are the themes here. Let's look at how the linework changes.

● Leaning forward / Bowing



Diagonal Back Angle

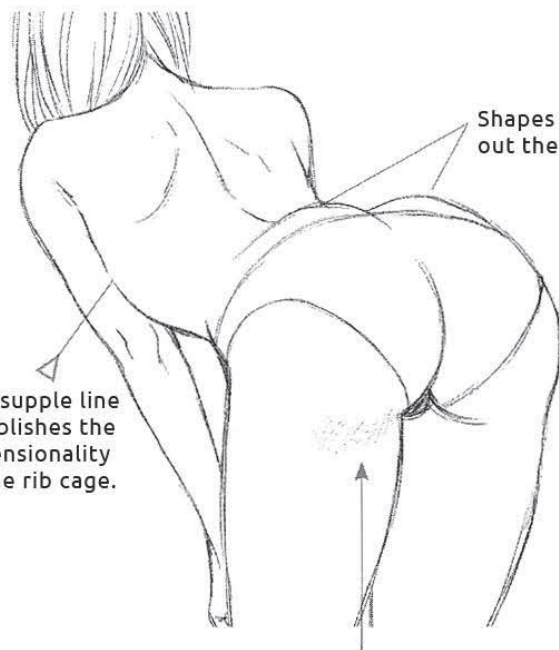
This supple line establishes the dimensionality of the rib cage.

Thighs bulging out

Bone △ Scapula, spine, elbows, rib cage, pelvis
Flesh ▲ Armpits, where the legs connect, thighs, ankles

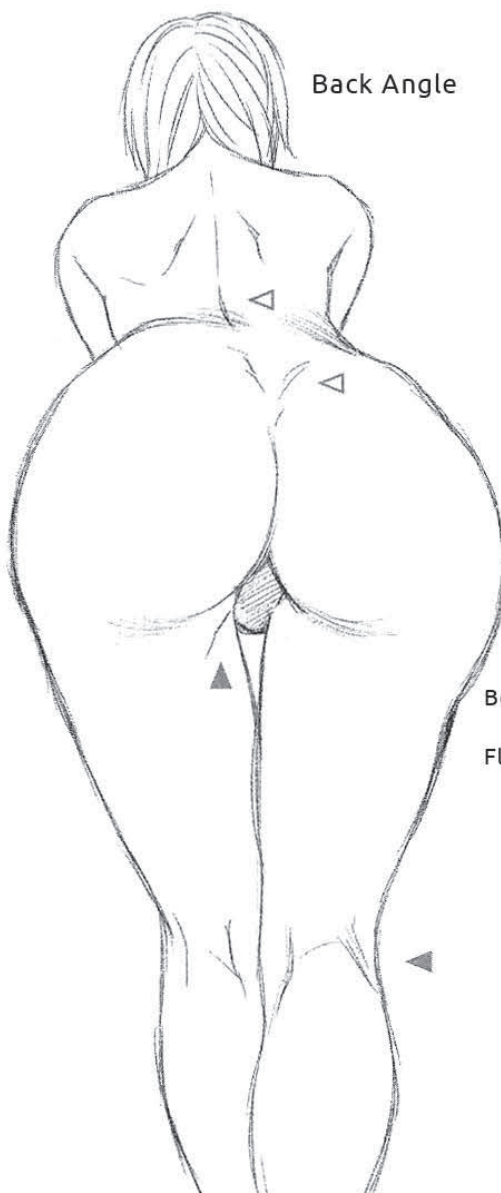


Have the butt crack extend out from the pelvis outline.



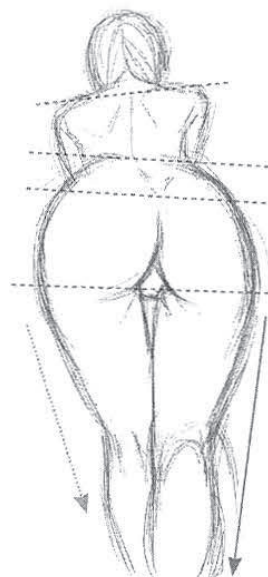
Shapes that bring out the pelvis

Where the leg connects: Use shadows to represent the bulge of the butt cheek.



Back Angle

Bone △ Scapula, armpits, spine, pelvis
Flesh ▲ Muscle lines between the thighs and behind the knees.

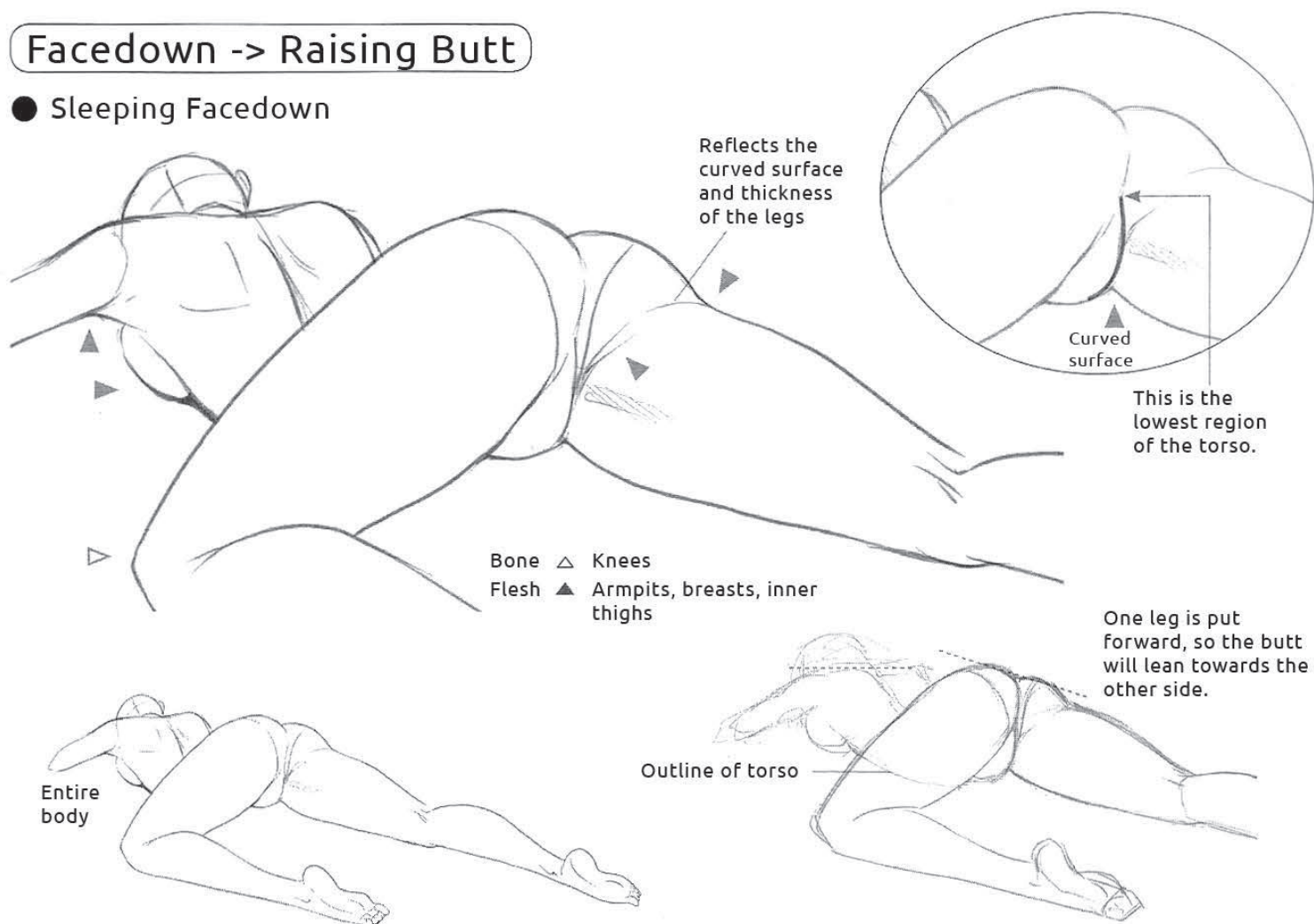


One leg is behind the other, causing the butt to tilt.

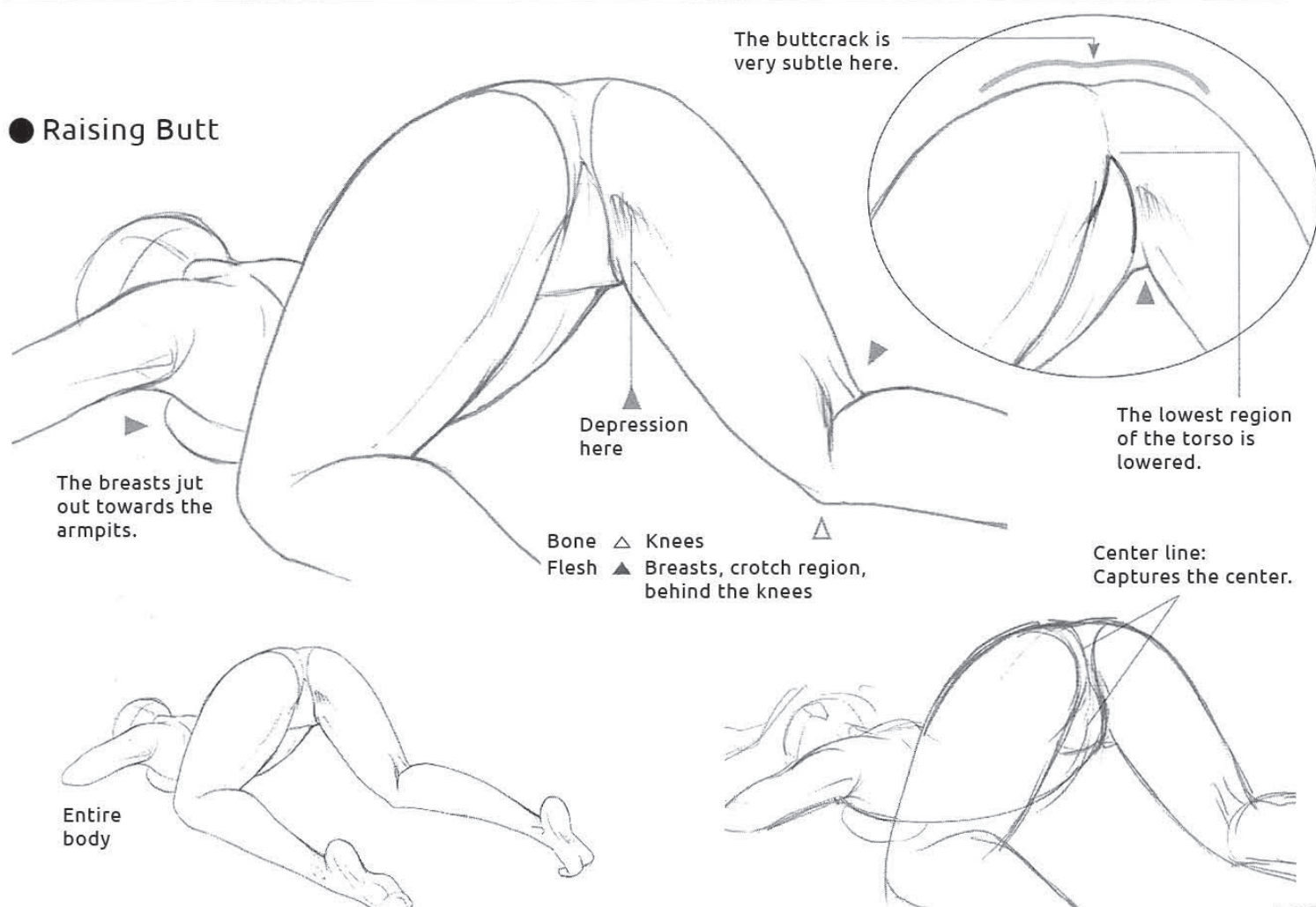


Facedown -> Raising Butt

● Sleeping Facedown



● Raising Butt



Sitting Pose

Let's take a look at a sitting pose for this character from 5 different angles.

We'll draw the same character in almost exactly the same pose from various different angles. Let's take a look at how the bone and flesh can change in appearance depending on the angle.

Diagonal
Downwards Angle

Pay attention to:
Clavicle and armpits.

Pay attention to:
Belly button and the
representation of the
stomach with the
short curved line.

Pay attention to:
The varying thickness
of the thighs and the
knee representation.

- ★ Bone - Clavicle, elbows, knees, ankles,
- ★ Flesh - Armpits, stomach, belly button, breasts, thigh lines

Side / Slightly
Downwards Angle

Pay attention to:
How the breasts
overlap and their
positioning.

Pay attention to:
The line leading from
the clavicle to the
shoulder and the
scapula.

The legs appear thin
from a side angle.

Back

Pay attention to:
The subtle wrinkles
at her waist.

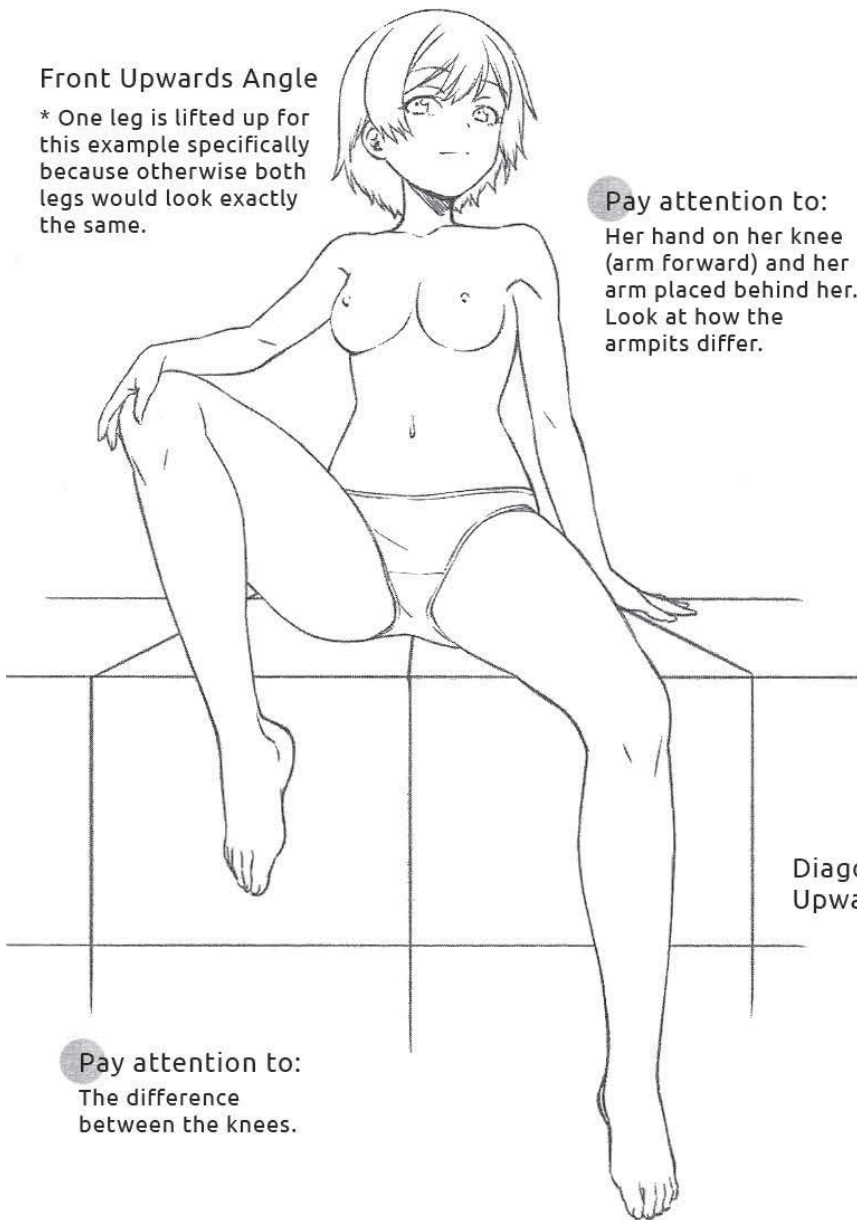
Pay attention to:
The arms stretching
out behind her and
how the scapulae
and armpits are
represented.

Pay attention to:
The arms supporting
her weight behind
her and the elbow
wrinkles.

Pay attention to:
Ankles.

Front Upwards Angle

* One leg is lifted up for this example specifically because otherwise both legs would look exactly the same.



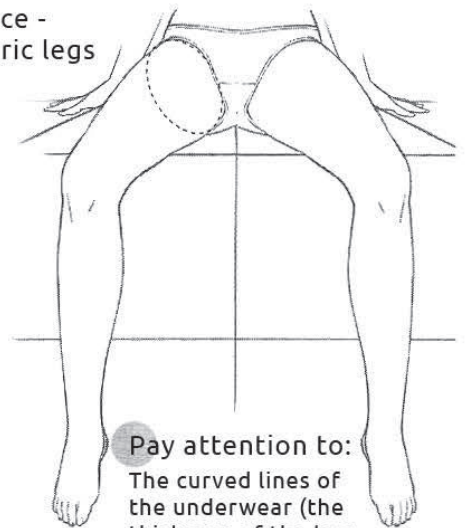
Pay attention to:
The difference between the knees.

Pay attention to:
How the knees and shins connect.

Pay attention to:
Ankles.

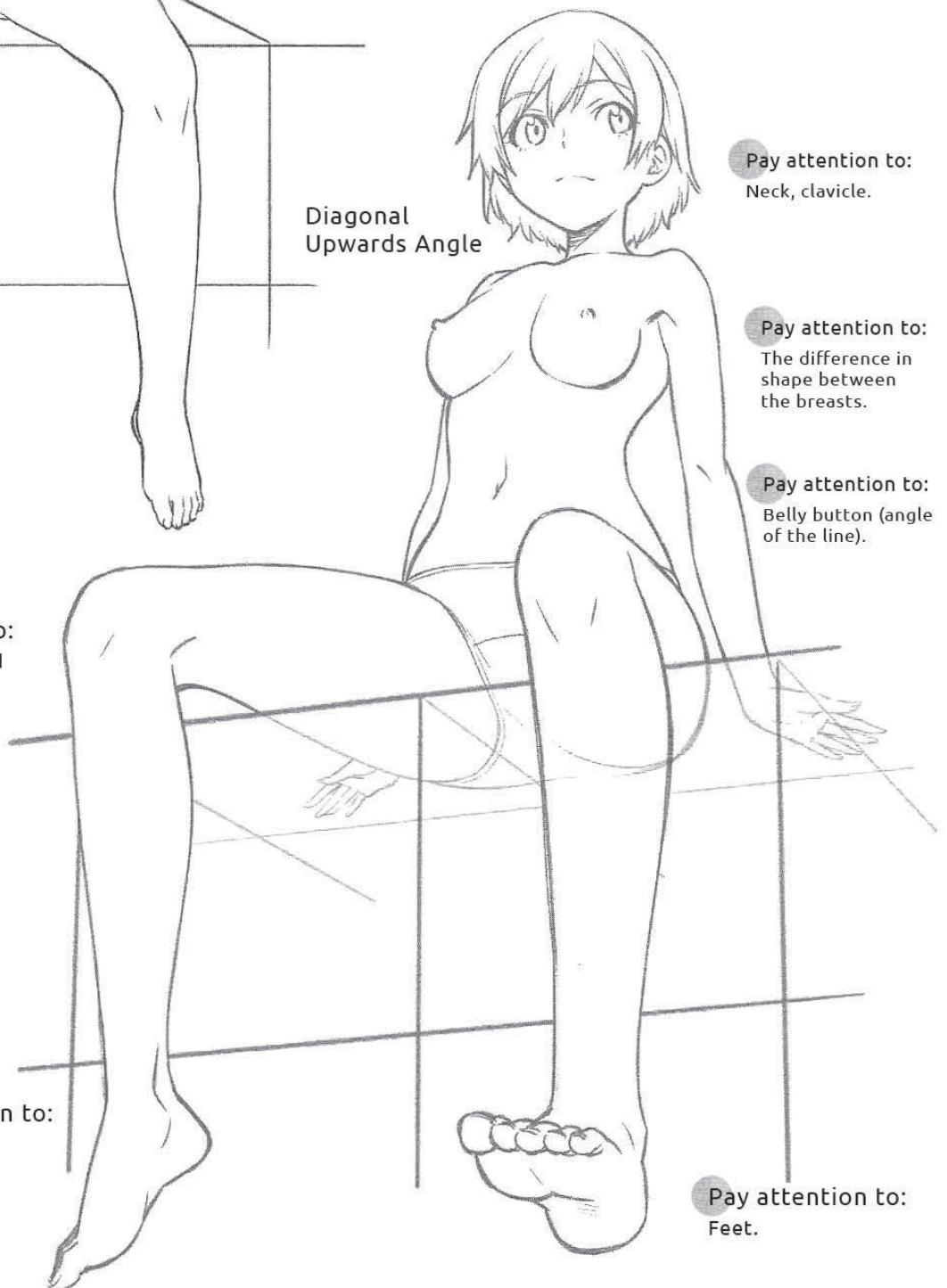
Pay attention to:
Her hand on her knee (arm forward) and her arm placed behind her. Look at how the armpits differ.

Reference - Symmetric legs



Pay attention to:
The curved lines of the underwear (the thickness of the legs and how the underwear attaches to them).

Diagonal Upwards Angle



Pay attention to:
Neck, clavicle.

Pay attention to:
The difference in shape between the breasts.

Pay attention to:
Belly button (angle of the line).

Pay attention to:
Feet.

Main Points

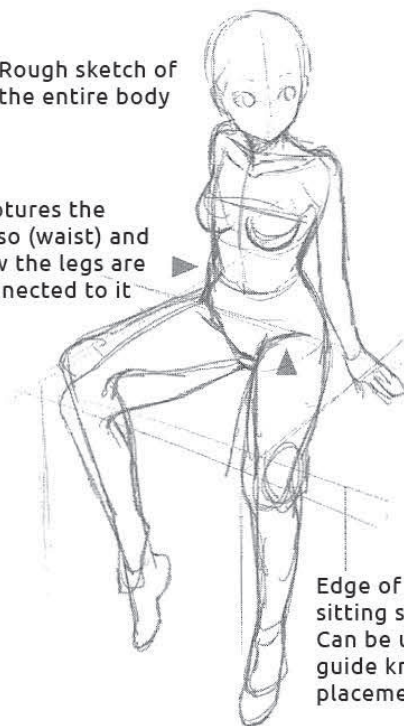
Let's draw while using the surface that's being sat on as a guide.

Diagonal Downwards Angle

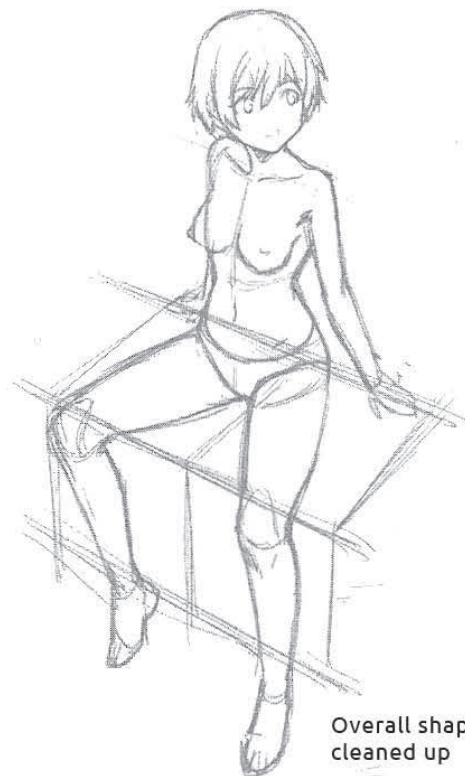


Rough sketch of the entire body

Captures the torso (waist) and how the legs are connected to it

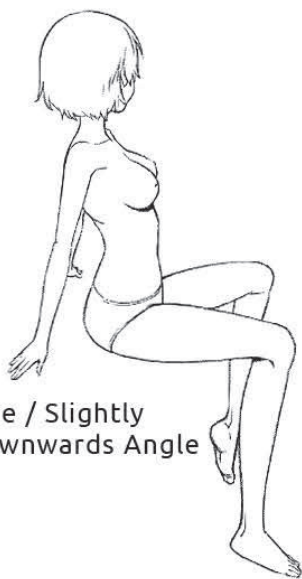


Edge of the sitting surface: Can be used to guide knee placement.

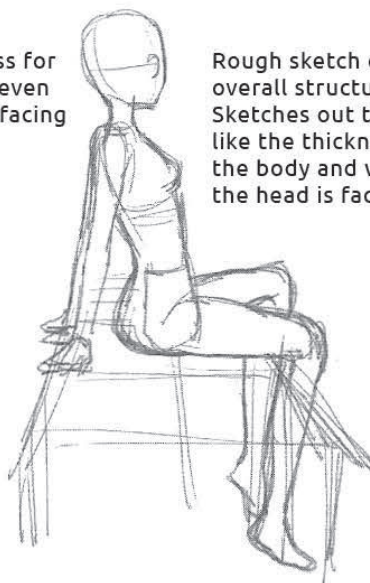


Overall shape cleaned up

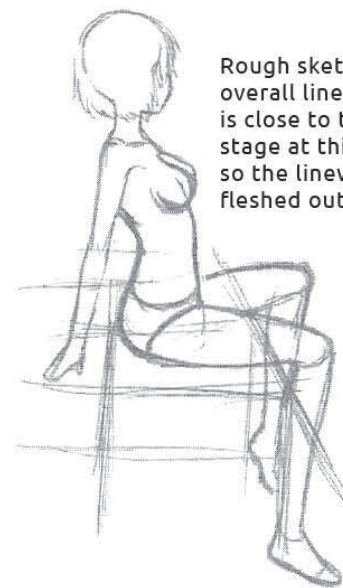
Side / Slightly Downwards Angle



Use a cross for the head even when it's facing away.

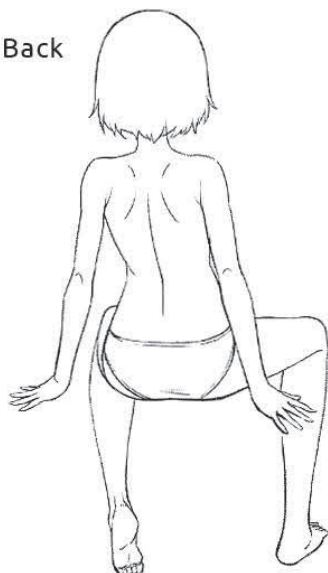


Rough sketch of the overall structure: Sketches out things like the thickness of the body and where the head is facing.

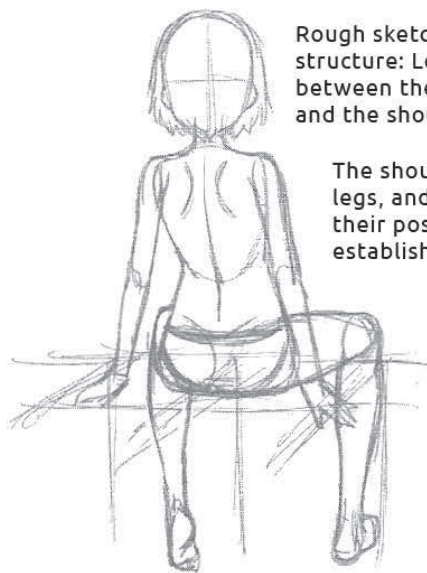


Rough sketch of the overall linework: It is close to the final stage at this point, so the linework gets fleshed out.

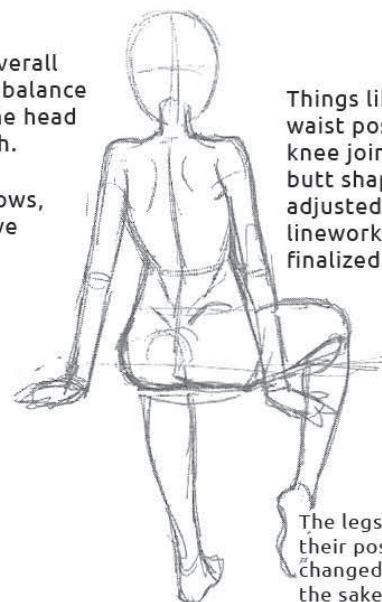
Back



Rough sketch of the overall structure: Look at the balance between the size of the head and the shoulder width.



The shoulders, elbows, legs, and knees have their positioning established here.



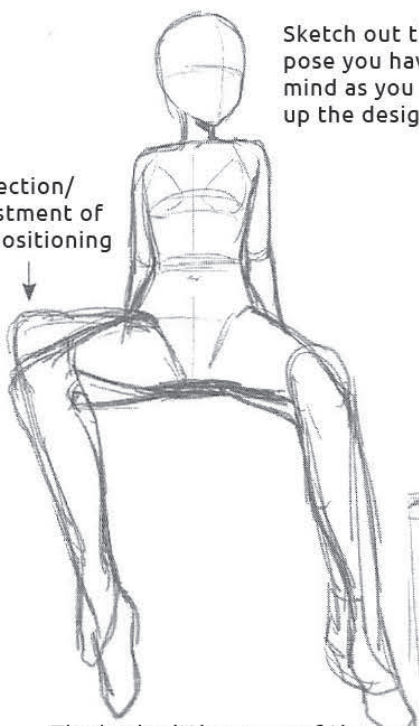
Things like the waist position, knee joints, and butt shape are adjusted as the linework is finalized.

The legs have had their positions changed for the sake of experimentation.

Front Upwards Angle



Correction/
adjustment of
leg positioning



Sketch out the
pose you have in
mind as you build
up the design.



The basic sitting pose of the
legs was established, so some
potential adjustments were
made in this sketch.

The main drawing process begins
once the general pose is decided.
The torso, pelvis area, and leg
connection points are clearly
defined at this point.

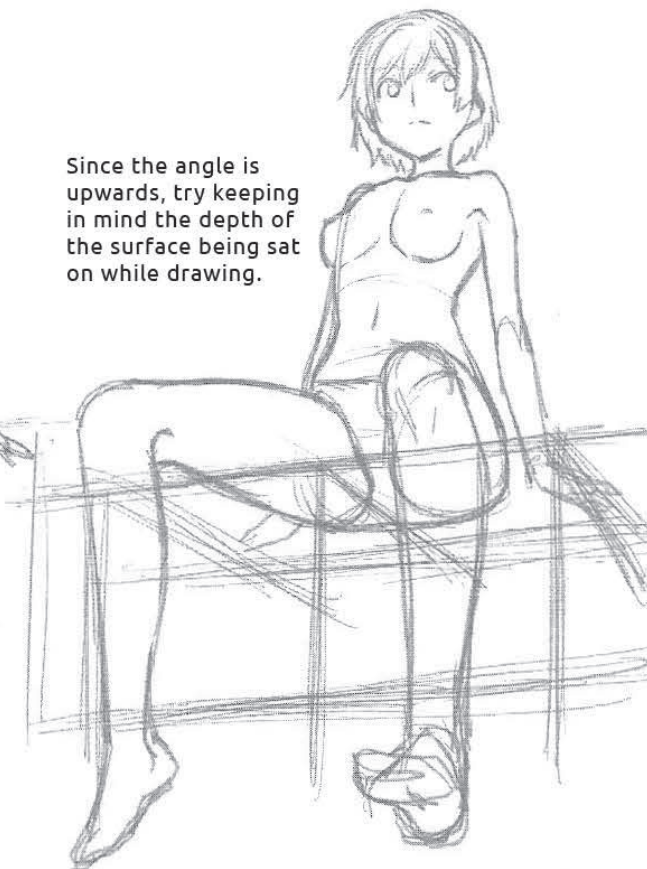
Diagonal Upwards Angle



The center line
is drawn in while
keeping in mind the
directions the head
and body are facing.



Since the angle is
upwards, try keeping
in mind the depth of
the surface being sat
on while drawing.

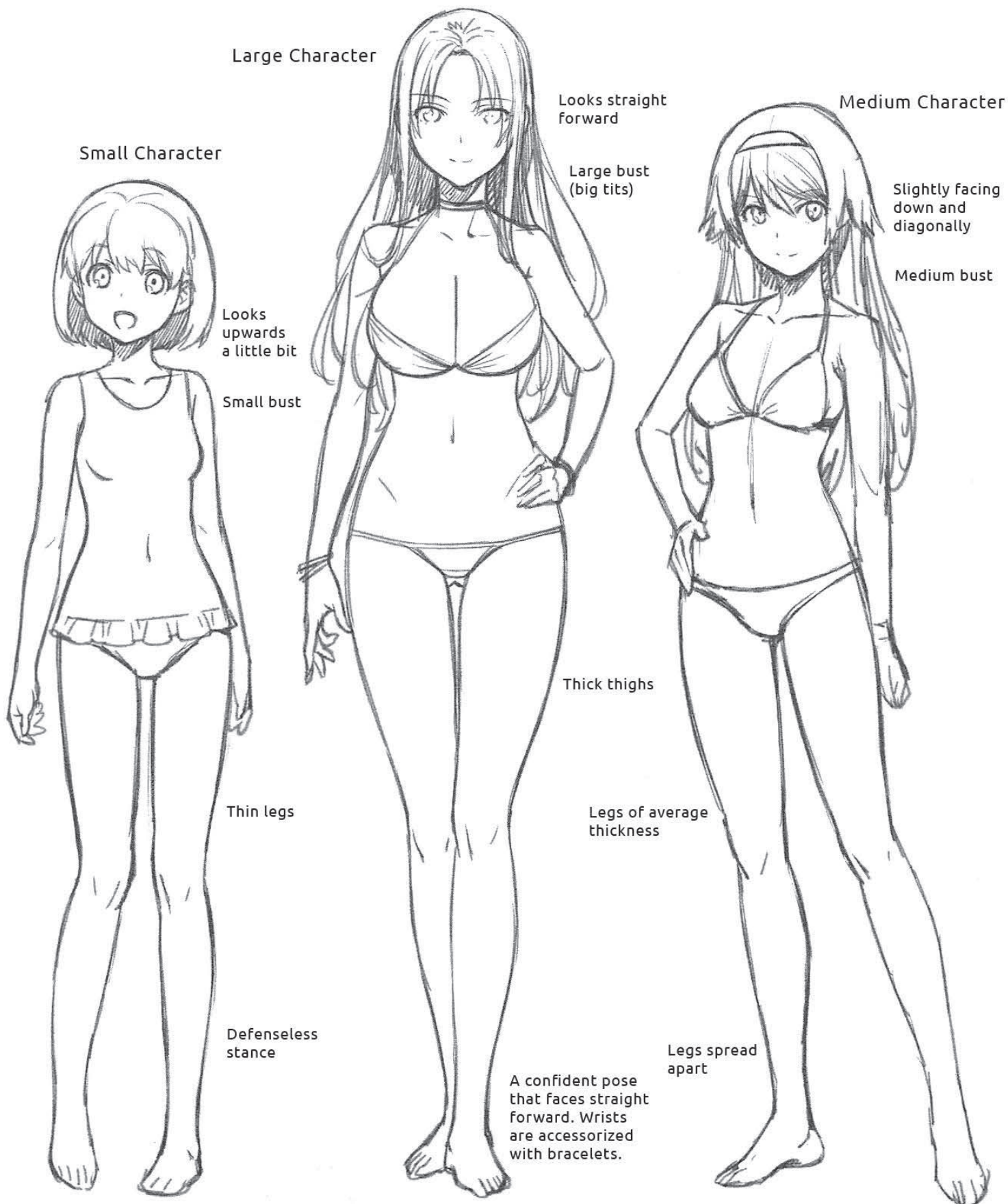


Drawing Different Kinds of Characters

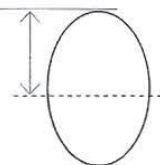
Full Body Pose

The face, height, style, and way of standing often reflects the character's personality. Let's bring out the various different representations of bone and flesh in these characters.

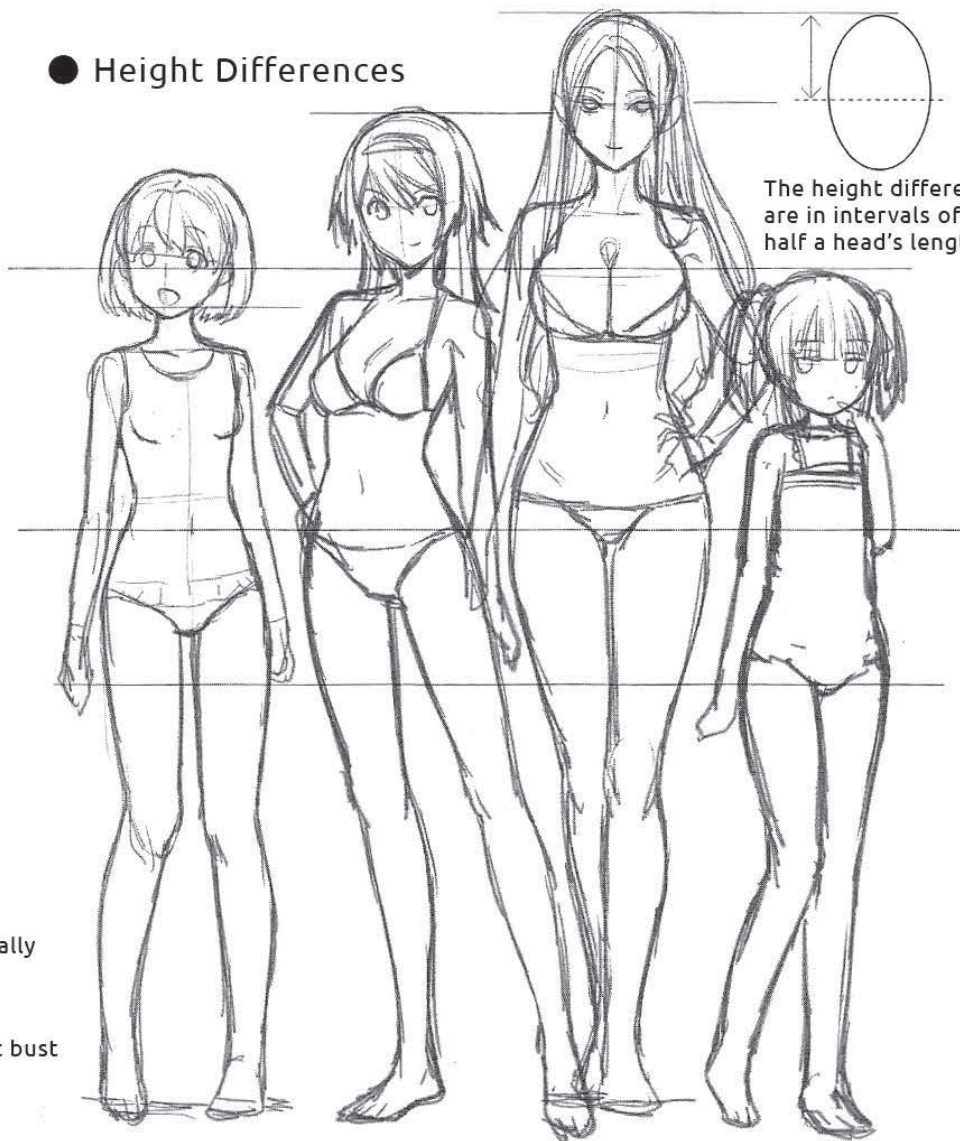
The most obvious differentiation between characters is their height, which usually falls between "large", "medium", and "small". We'll also go over "even smaller" and "even bigger" characters.



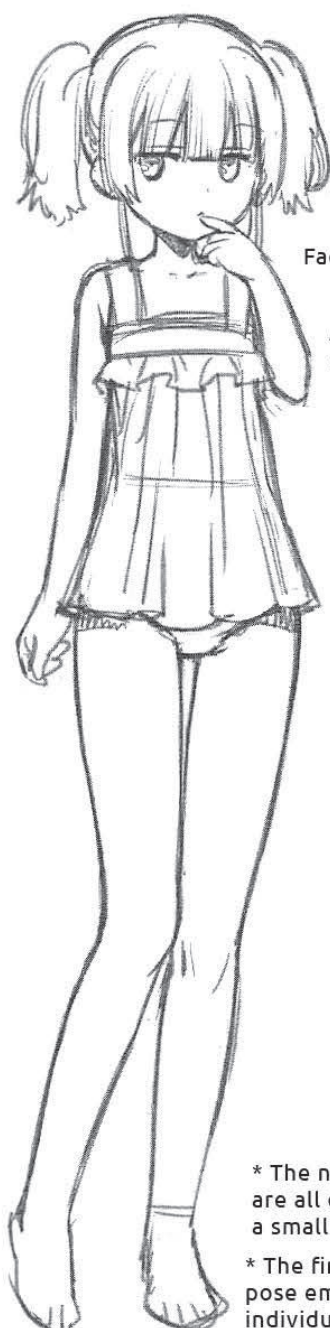
● Height Differences



The height differences are in intervals of about half a head's length.



Reference - Even Smaller Character



Facing diagonally

Almost nonexistent bust

● Differences in Clavicle



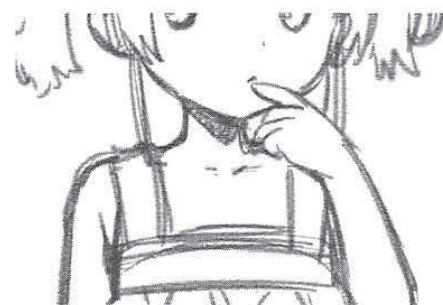
Strongly Defined Clavicle
A surprisingly thick clavicle



Faint Clavicle
Reflects the ample amount of flesh



Firm Clavicle
A common trait of slim characters.



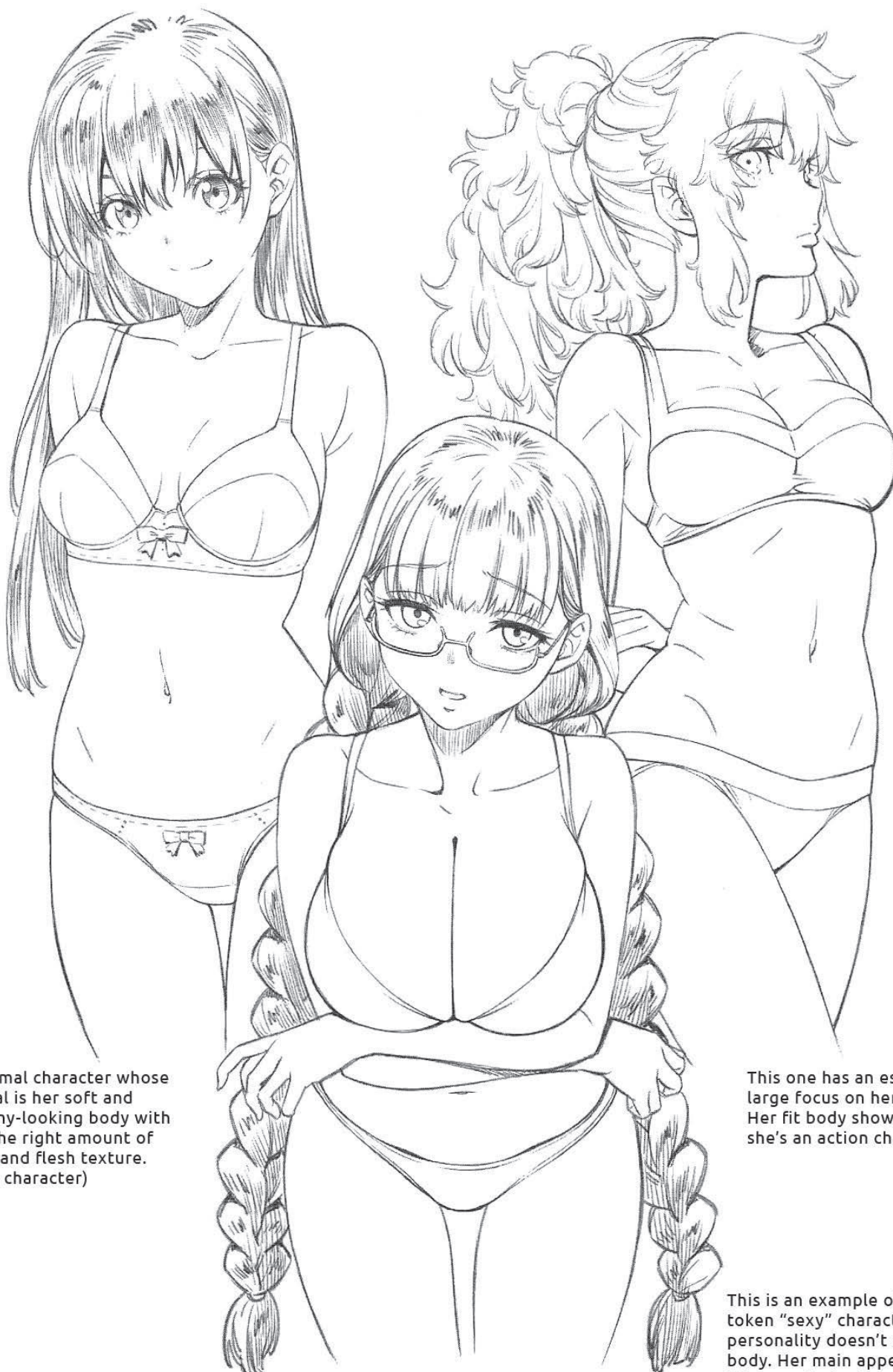
Tiny Clavicle
This shows how young the character is.

* The neck, arms, and legs are all even thinner than a small character's.

* The finger in mouth pose emphasizes the individuality and traits of the character.

Knee Shot Pose

The knee shot is a good size to fully accentuate the character's face and body. Let's take a look at various characters with the focus being their bras and bust sizes.



A normal character whose appeal is her soft and healthy-looking body with just the right amount of bone and flesh texture. (main character)

This one has an especially large focus on her muscles. Her fit body shows that she's an action character.

This is an example of a token "sexy" character whose personality doesn't match her body. Her main appeal is her thick meaty body.

● Normal Character

Her pose is meant to bring out cuteness.

- Her shoulders are slightly raised to bring out movement.
- She's slightly looking down (eyes are looking up).
- Her posture is relaxed and tilted (shoulder and hip angles are shifted).



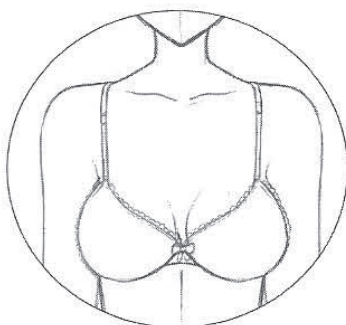
She has a young, healthy-looking body.
Her bone and flesh texture is just right.

Moderate Bone Texture △ Clavicle and shoulders

- * Clavicle - The lines aren't very thick.
- * Shoulders - The shoulders are slightly bunched together and raised up, so the linework should be very tight.

Moderate Flesh Texture ▲ Neck, armpits, breasts, stomach, crotch, around the underwear

- * Breasts - The linework shouldn't be too emphasized. The bra should bring out a natural-feeling softness.
- * Stomach - The abs around the belly button are slightly drawn in (vertical line) and the external oblique muscle should have a light presence to bring out the softness and roundness of the stomach.
- * Around the bra and panties - Show that it's digging into the skin.



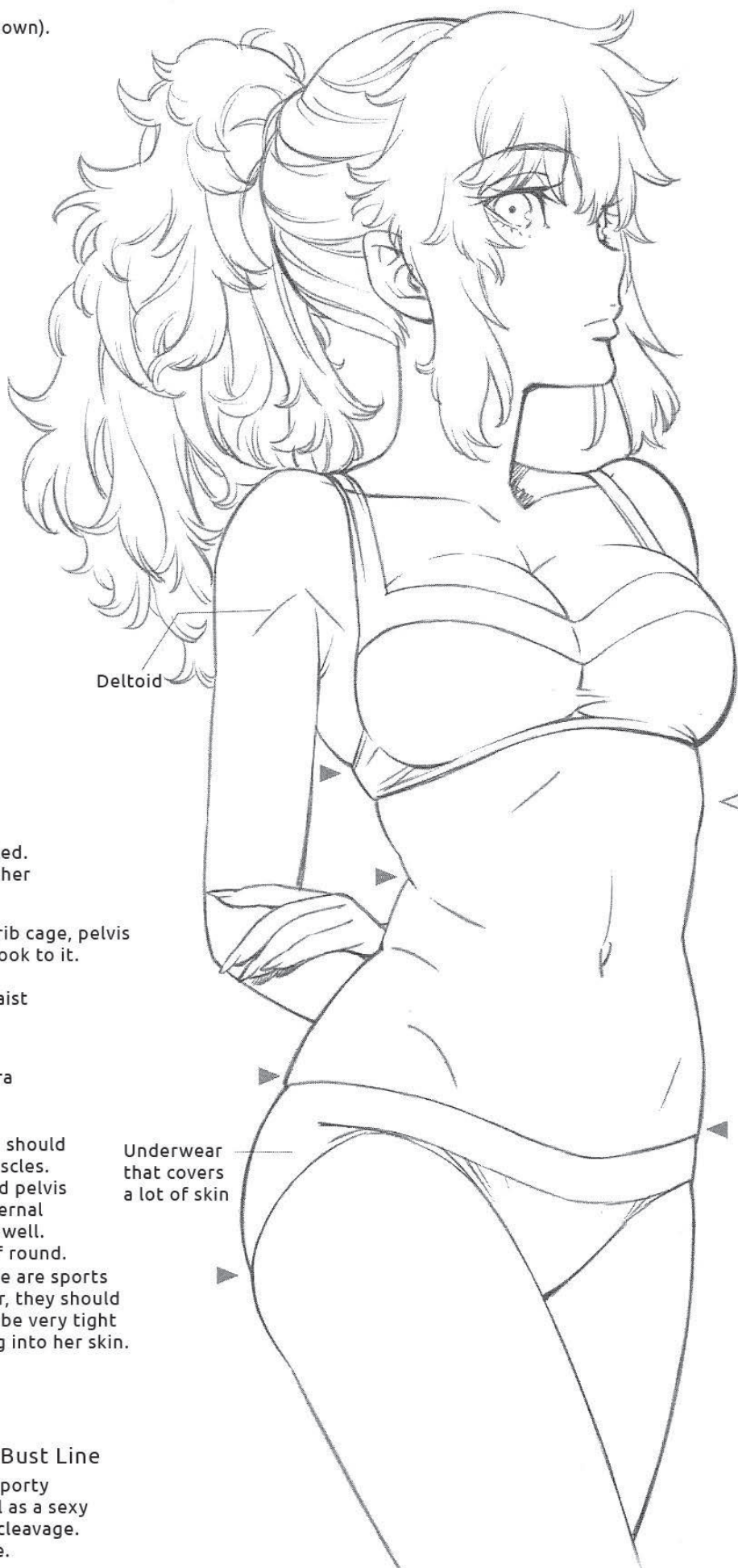
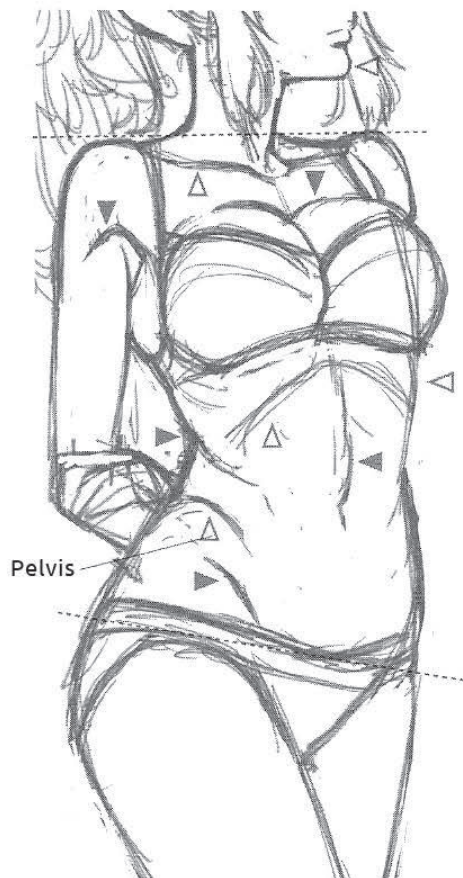
The Bra's Natural
Bust Line

It should have a tidy
and reserved look to it.

● Active Character

Her pose is meant to bring out liveliness.

- Her arms are tied behind her and her chest is thrust out.
- Her heavily defined shoulders are raised.
- Her chin is slightly raised (eyes are looking down).
- One foot is forward.



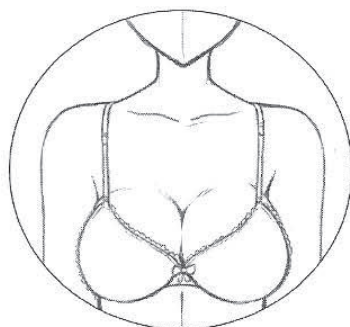
With an emphasis on bringing out hard bone texture, a more athletic character is represented. The lines around her shoulders and waist give her a muscular-looking body.

Hard Bone Texture - Chin, clavicle, shoulders, rib cage, pelvis

- * Clavicle - Should have a thick and defined look to it.

Flesh Texture - Armpits, shoulders, breasts, waist creases, stomach

- * Shoulders - Bring out the deltoid muscles.
- * Breasts - Has volume to them due to the bra squeezing them together and pushing them up.
- * Stomach - The line around the belly button should be drawn longer to show her muscles. The creases around her waist and pelvis demonstrate a fit torso. The external oblique lines should be sharp as well. They should feel tight instead of round.
- * Around the bra and underwear - Since these are sports underwear, they should appear to be very tight as they dig into her skin.



Pushed-Up Bust Line

Brings out a sporty image, as well as a sexy one with the cleavage. Makes a Y-line.

● Sexy Character

Her pose is meant to bring out embarrassment and emphasize her large breasts.

- She's leaning forward while lifting up her breasts (breasts are heavily emphasized).

- Neck slightly tilted + slightly looking down (eyes looking up while they're cast down).



This pose is meant to show off her large breasts while her neck is tilted as if she's kind of in an awkward spot right now. Her expression brings out her personality, while her small shoulders make her look timid.

Bone △ Clavicle

* The clavicle is drawn thinly, as if it's only visible because of the pose. The depressions around the neck should be soft in order to bring out her soft skin texture.

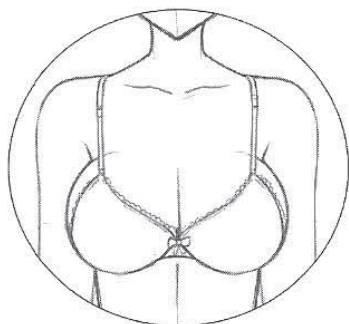
Flesh Texture ▲ Neck, breasts, stomach(belly button), crotch, thighs

* Stomach(belly button) - This is horizontal, because the body is leaning forward.

* Side of bra - The breasts should look like they're spilling out from the bra to emphasize their size.

* Crotch - Should be cleanly drawn with round and soft lines.

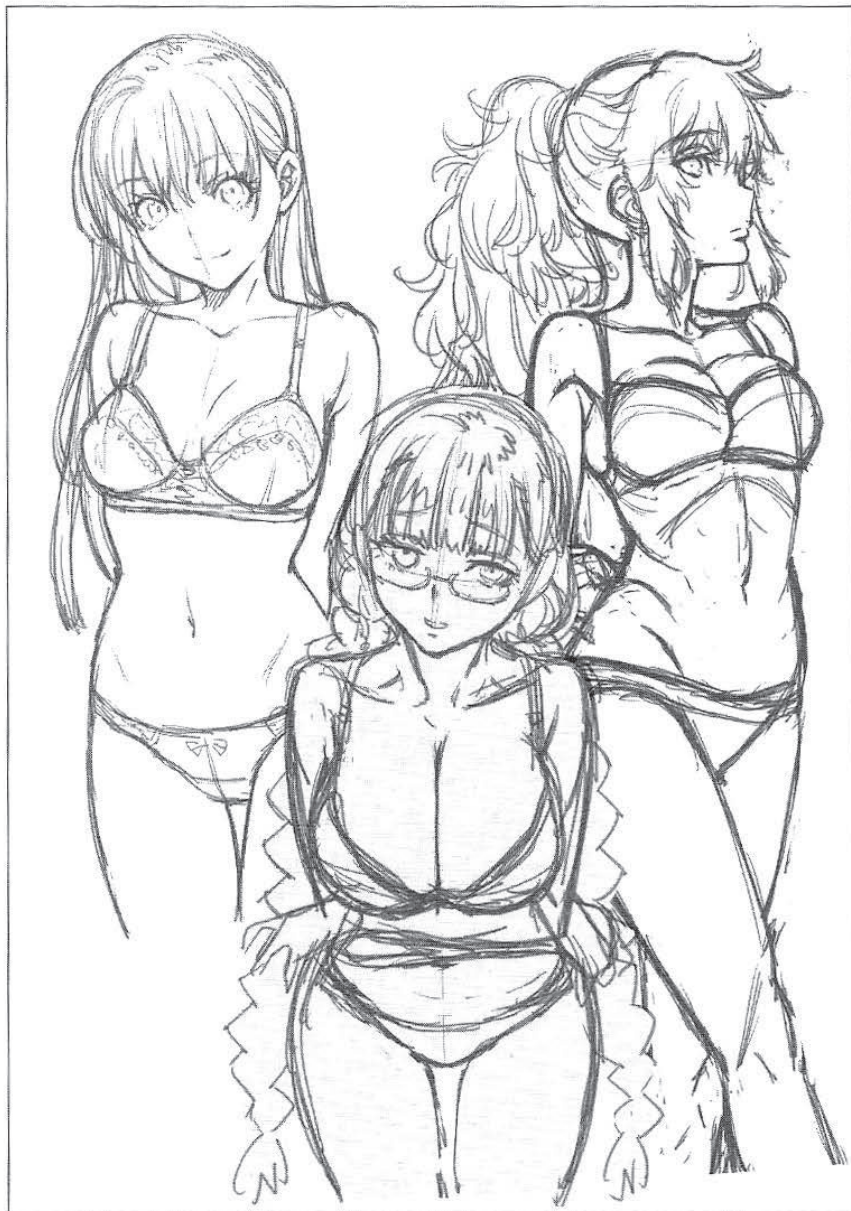
* Thighs - Should be thicker to bring out more skin texture. Have the inner thigh lines bring out her softness.



"I" Bust Line

The bra causes the breasts to squeeze together, making an "I" shape. Shows that she has voluptuous breasts.





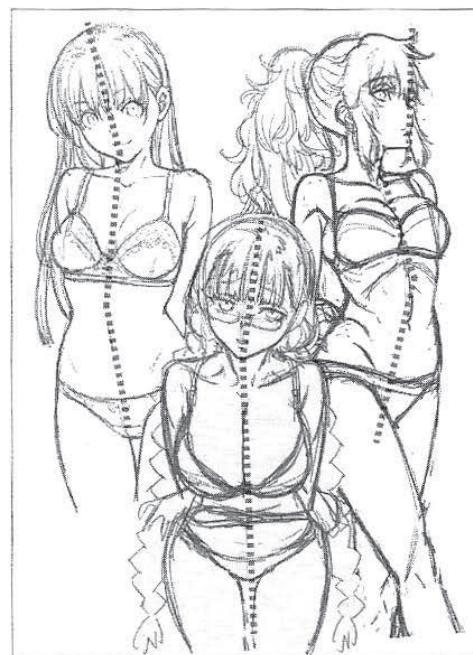
Rough Sketch

Overall Body Balance - Bringing Out Character Differences

By having these 3 characters placed next to each other, their differences end up standing out a lot. Here are a few of the main differences that end up being demonstrated:

- Pose, as in the direction the head is facing, the direction the body is facing, and posture differences
- Hairstyle differences
- Face, as in the differences in art style and expression
- Differences in body texture and underwear

Differences in posture



Hair and eye differences



Differences between bone and flesh / Differences between clavicle and breasts



By having the characters stand out from each other, seeing just their face or a part of their body makes it obvious which character is which.



Chapter 5

Drawing Faces

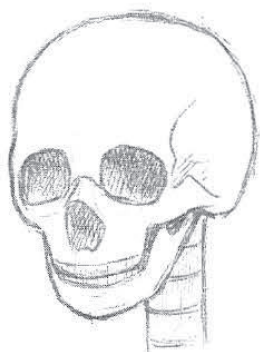
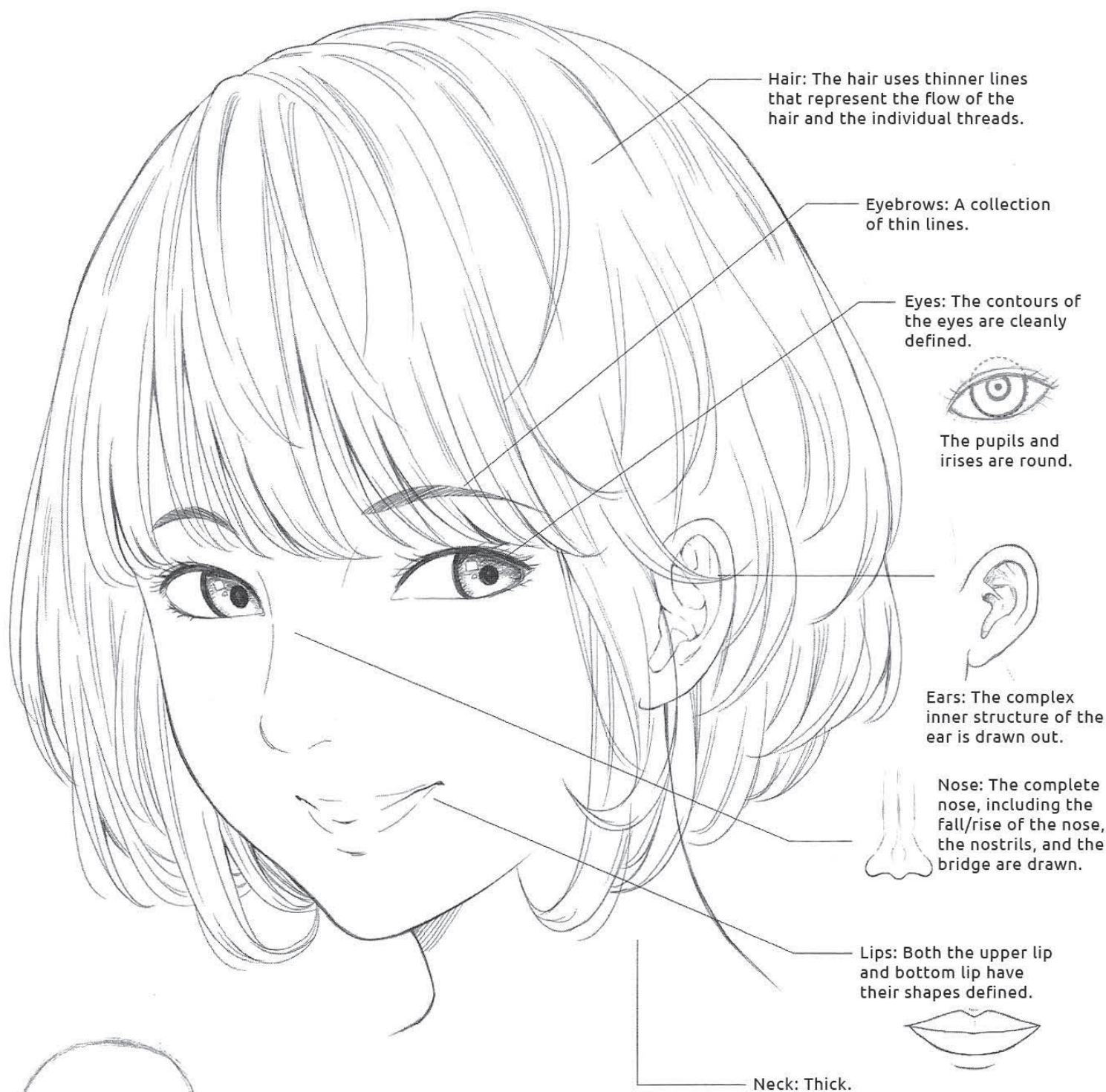
Skull - Face Parts - Hair -
Mouth Structure - Design



Differences Between Realistic and Stylistic Faces

Let's take a look at how realistic faces differ from stylistic faces. The biggest factor would be the skull shape.

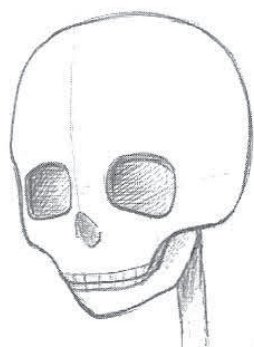
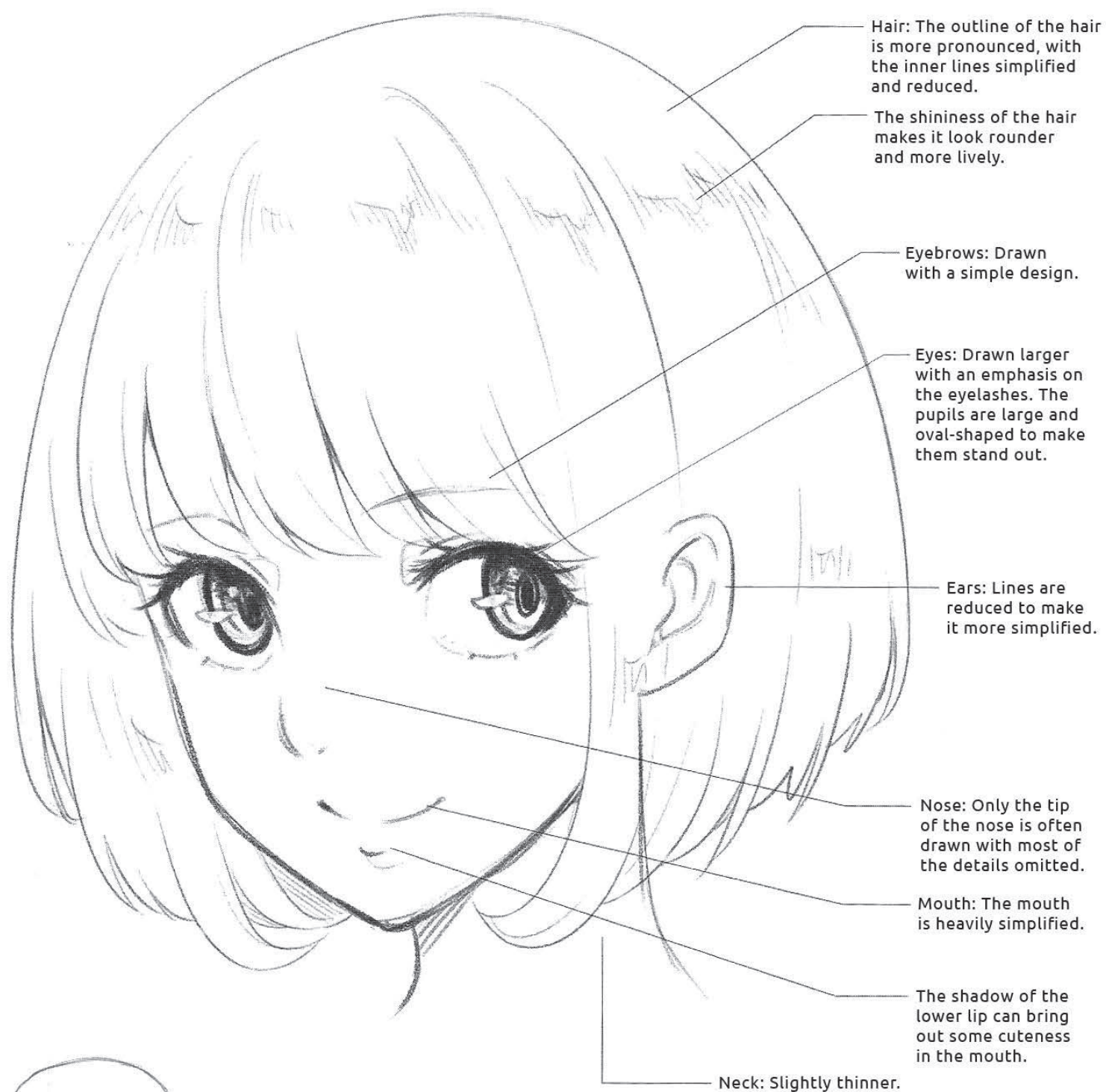
● A character that takes a more realistic approach



Human Skeleton

Regions like the area around the eyes, the depression in the temporal region, and the cheekbones have more of a rough feeling. The lower jaw is thick, as well as the neck bones.

● A character that takes a more anime/game style approach



Character Skull

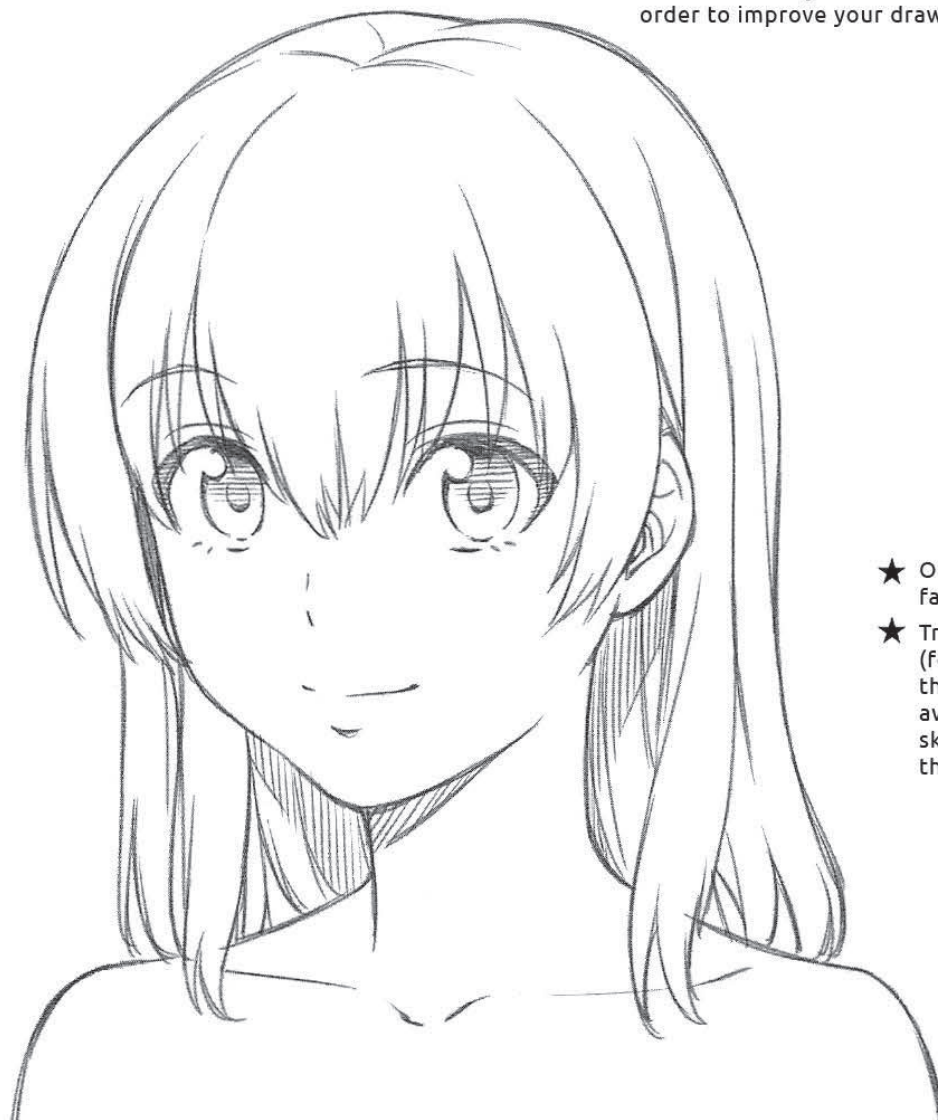
The connection between the temporal region and the jaw is simplified with the cheekbones having a smoother shape. The eye cavities are large and drawn farther apart. The jaw is small.

Let's Draw Some Character

Figure out where to put the various parts of the face as you outline your sketch.

Take a Look at Some Examples

The process of drawing by reference works the same way as drawing your own original character. Pay close attention to the size of the eyes and ears, along with the things like hair volume as you draw while looking at these examples in order to improve your drawing capabilities.



Example of completed character

- ★ Observe the positions of the facial features.
- ★ Try to copy the amount of hair (focus on the volume and how far the outline of the hair extends away from the outline of the skull), the flow of the hair, and the density of the curved lines.



Sketch before the completion



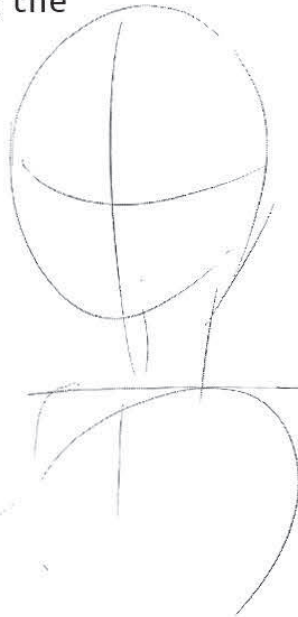
Outline of the head(skull)

These lines help figure out positioning for facial features like the eyes, nose, and mouth.

Drawing Process

● Drawing the Outline

①

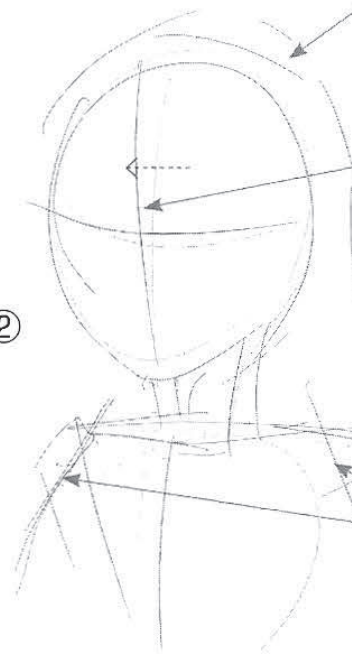


Draw a circle (outline of the head/skull) with a cross mark (outline of the face) on it.

Draw the neck and a straight line to use as a guide for the shoulders.

If doing a bust shot, roughly draw out the shape of the torso as well.

②



The hair will float on top of the head, so draw some guidance lines for where the hair will be.

The center line of the face is slightly adjusted here. Now it faces more to the outside.

Roughly draw out the thickness of the neck and width of the soldiers.

These are guidance lines for where the shoulders will connect. They help visualize the width of the torso.

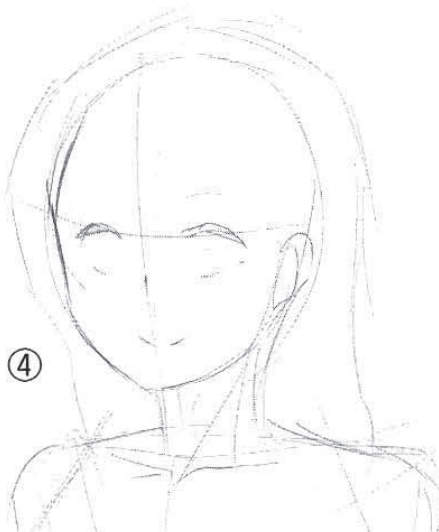
● Rough Sketch -> Completion

③



Use the example character as reference and draw out the linework for the head shape, face shape, hair outline, neck, and shoulders.

④



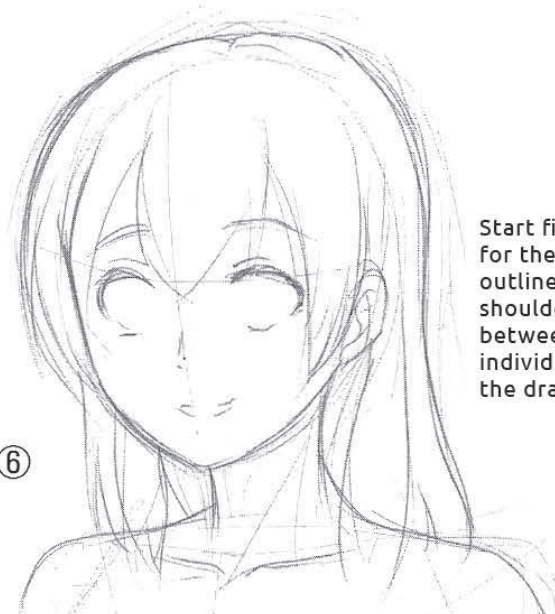
Get a feel for the eye placement, size, shape, and draw in the nose and mouth as well.

⑤



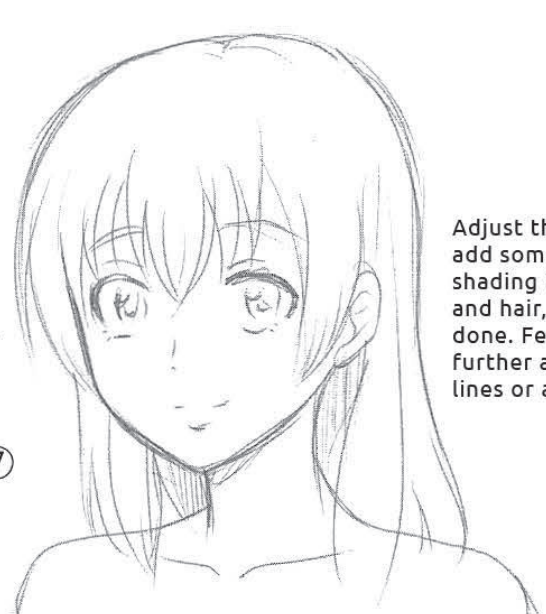
Slowly start working on refining the shape of the face, neck, eyes, and nose while adding flow to the hair. Get a rough feel for how the hair parts as well as how wide the shoulders should be.

⑥



Start finalizing the lines for the eyebrows, hair outline, neck, and shoulders. Alternate between focusing on the individual features and the drawing as a whole.

⑦

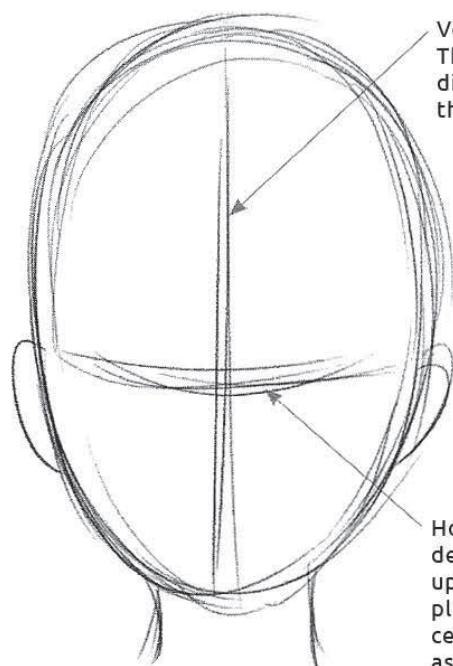


Adjust the mouth, add some details and shading to the eyes and hair, and you're done. Feel free to further adjust the lines or add more.

The Purpose of the Cross Mark

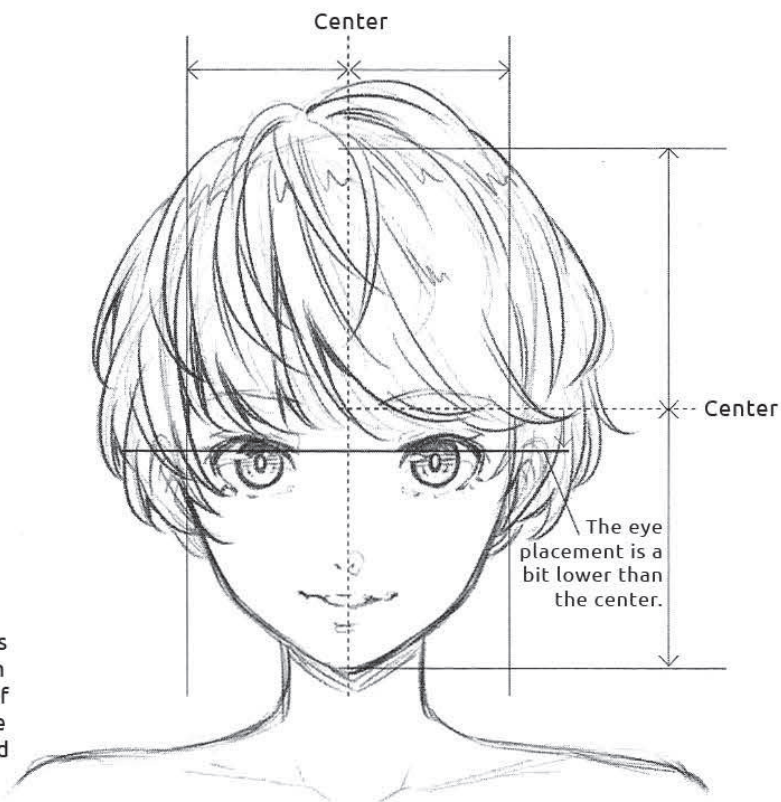
The cross mark serves as guidance lines for determining where the face is facing along with the positioning of the eyes and nose.

Front Angle



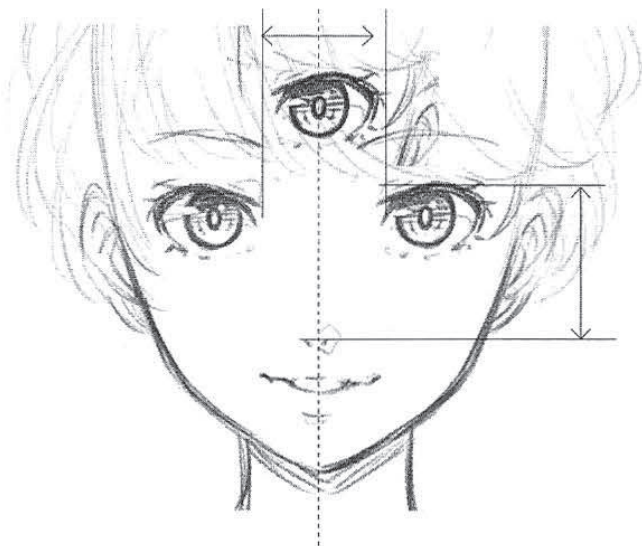
Vertical Line - This line goes directly down the middle.

Horizontal Line - This determines how high up the eyes will be. If placed directly in the center, it can be used as a guide for ear placement as well.



The nose, mouth, and jaw are directly placed on the center line.

● Facial Feature Balance



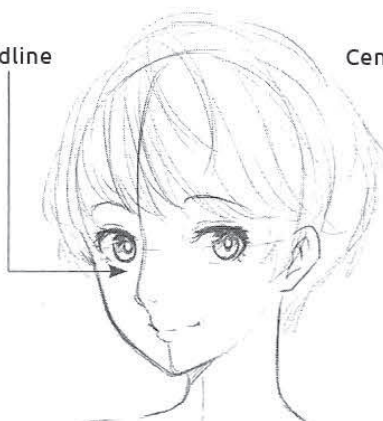
Use guidelines such as "the distance between both eyes is about the width of one eye" or "the size of the ears from the front is about the length from the top of the eyes down to the nose" as you figure out where to place facial features. This serves as a way to help you naturally attain a good sense of distance when drawing facial features.

Supplementary

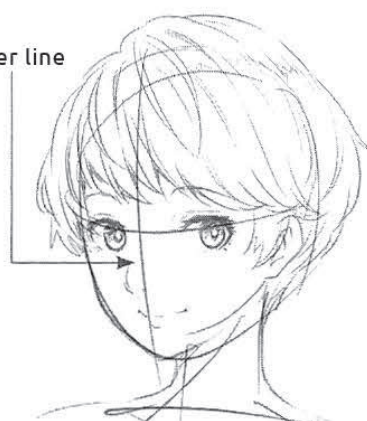
The Difference Between the Center Line and Midline

"Midline" is often used as an anatomical term. It's a line that quite literally goes down the center of the face. You might hear things like "shift your midline to avoid the attack" in martial arts and such. The "center line" term used in drawing refers to the line straight down the middle of what is seen, and it usually does in fact go straight down the middle in terms of the drawing. Unless an absolute front side is needed, this isn't something you usually have to worry about.

Midline



Center line

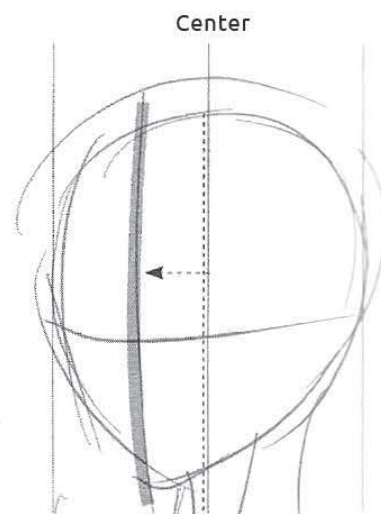


45° Angle

- Purpose of the Vertical Line Establishes if facing left or right

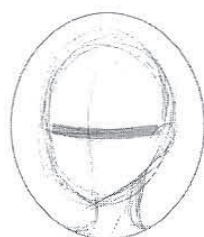


Facing left



The center line is more towards the left.

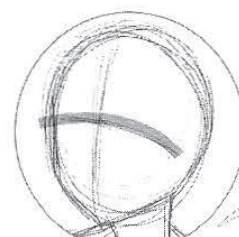
- Purpose of the Horizontal Line Establishes if facing up or down



Normal



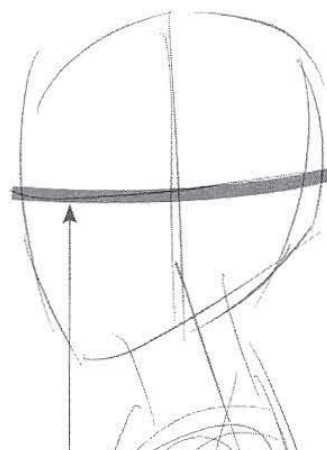
Facing Down



Facing Up



Side Angle



It serves as a guide for eye and ear positioning.

The ear comes out around here (center of side of head).



Drawing Various Angles

Let's take a look out how facial feature position and shape can change. In addition to how the shape of the face changes, pay attention to how the eyes and ears change position and shape.

Slightly Diagonal Angle



The temporal region can be made out slightly.



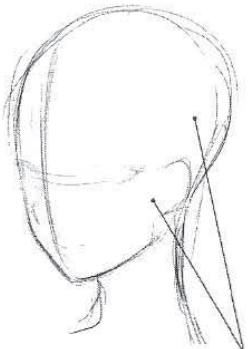
The distance between the corner of the eye and the sideburns

45° Angle



The width of the eye gets thinner the farther back it reaches.

Close to Side Angle

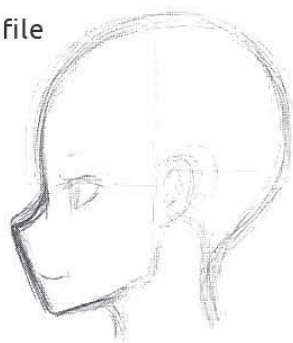


The side of the face and head gets wider.

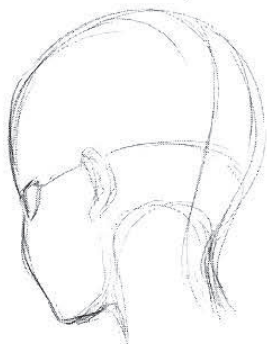


This distance gets wider.

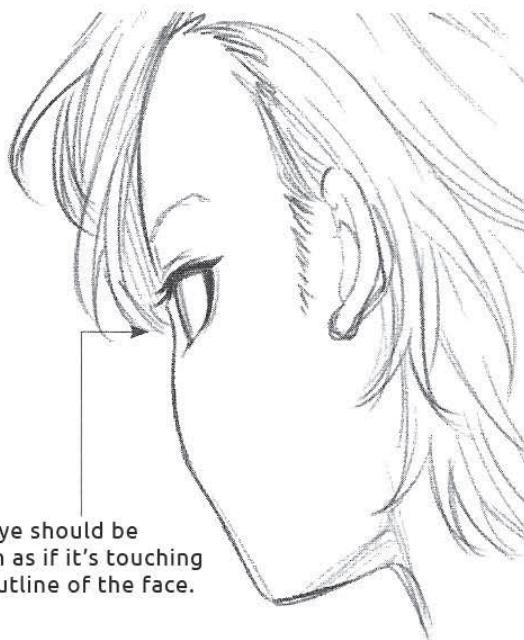
Profile



Diagonal Back Angle
(Eyes can be seen)

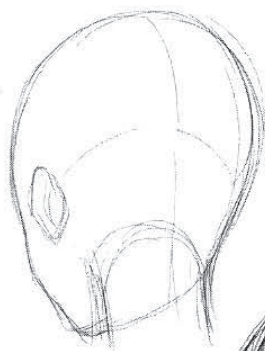


The nose can't be seen.



The eye should be drawn as if it's touching the outline of the face.

Diagonal Back Angle
(Eyes can't be seen)



Adjusting the profile angle to be more diagonal
The bridge of the nose can be made out.



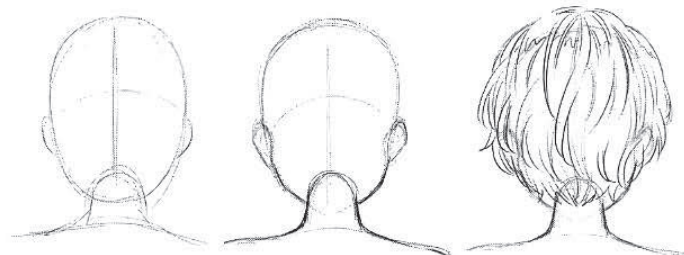
Draw the roundness of the pupils.

Eyeball

Draw the undulation of where the eyes are.



Reference: Back



Drawing the Profile - Face Outline and Eye Positioning

● Shape of Face

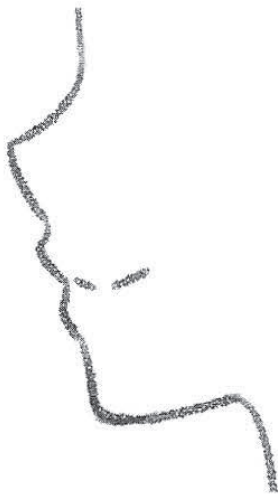
Realistic -
Bumpy



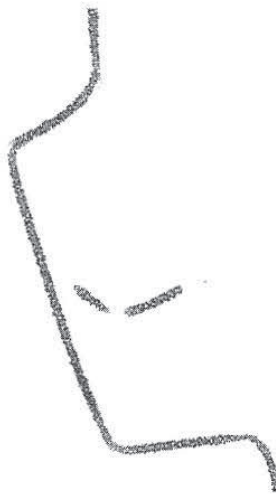
Stylistic -
Simple, clean



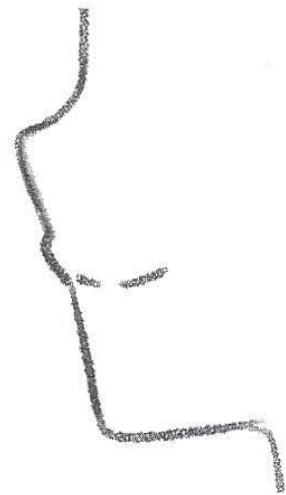
3 Common Stylistic Types



Bumpy Type
Reflects the shape of the lips



Simple Type
The outline is simplified.



Hybrid Type
The upper lip has a more realistic outline.

● Eye Size and Placement

You can adjust factors such as the distance from the brow and the shape.

Narrow



Normal Type

The eye placement (distance from the brow) is narrow and realistic. Vertically, the eye is large. This is standard, but when looking forward, the eye is on the smaller side.

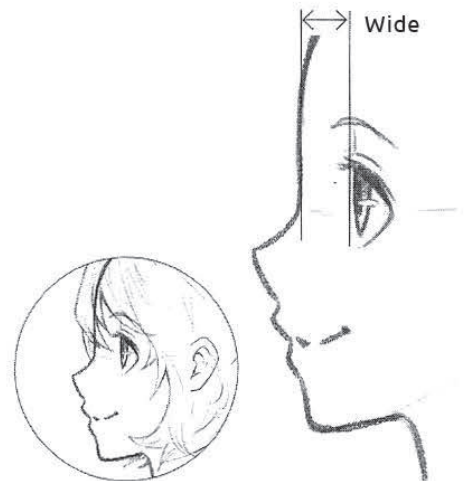
A little wide



Mysterious Type

The eye placement is a bit farther from the brow and the eye shape is longer horizontally. The eye shape is more slit, giving off a mysterious air.

Wide



Aloof Type

The eyes are quite far from the brow and are larger vertically. Gives the character a more aloof and relaxed feel.

Drawing Close to Side Angle Faces

A diagonal angle that causes the eye to be slightly hidden behind the bridge of the nose: A stronger sense of dimensionality is brought out this way, but it can be difficult to find a good balance between the positioning and size of the eyes. Try to figure out the balance via tracing and drawing by reference.

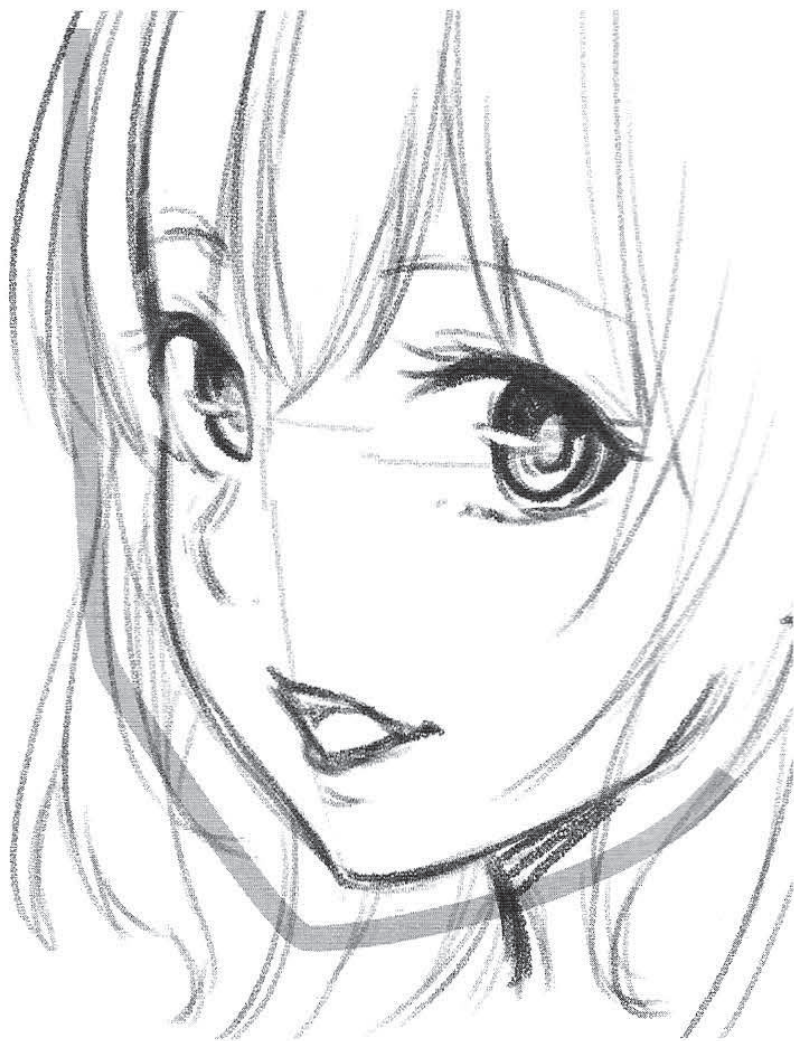


Diagonal Type

The face shape is close to that of a normal diagonally angled face.



Normal Diagonal Angle

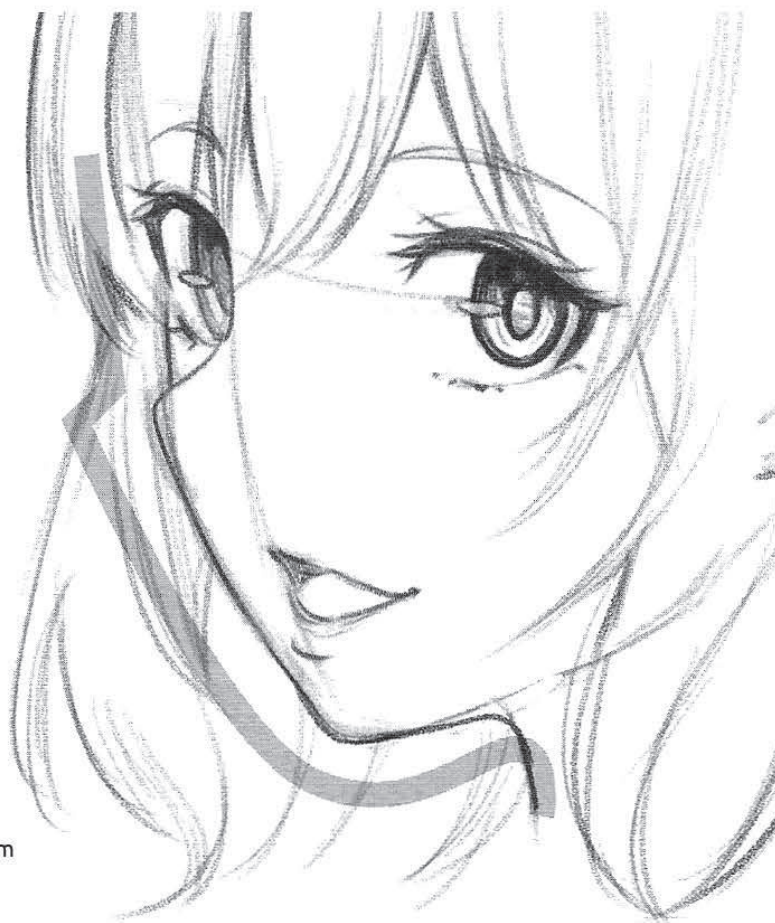


Side Angle

The face shape is close to that of a side angle face.

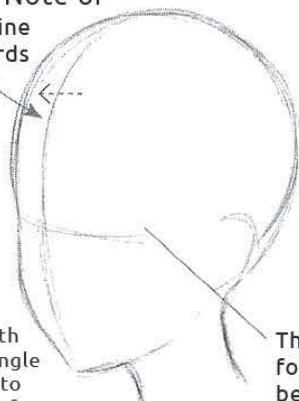


Side Angle



Points to Take Note of

Have the center line clearly face towards the outside.



This will work for both types. For the side angle type, you'd move on to drawing the outline of the bridge of the nose before adding in eyes in the rough sketch.

The eye in the foreground should be farther away from the center line.

Upwards and Downwards Angle

● Upwards Diagonally Upwardly Faced



The distance between the eyes and nose grows smaller (diagonal faces usually have the nose covering up part of the eye). Make the nose a little smaller.

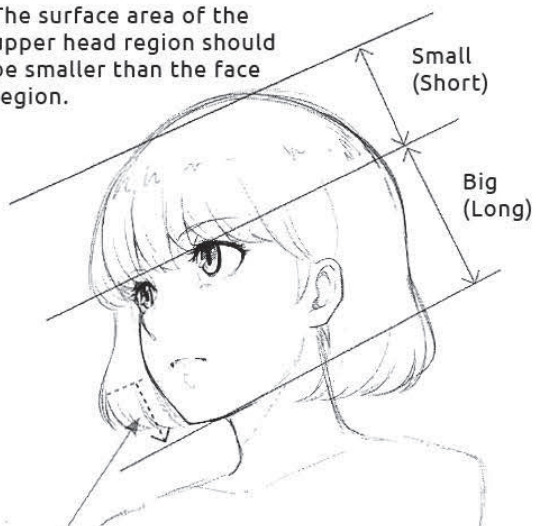


The horizontal line used for positioning the eyes should curve upwards.



The relation between the eyes and the nose is about the same as the "close to side angle" face.

The surface area of the upper head region should be smaller than the face region.



The surface area between the mouth and lower jaw gets wider.

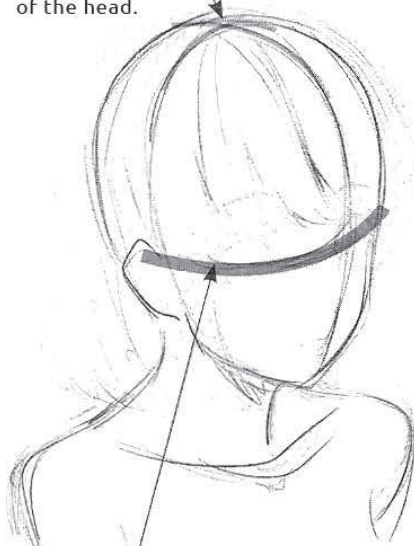


In the case of a realistic face: The nostrils are drawn in.

● Downwards Angle

Diagonally Downwardly Faced: The surface area of the upper head gets larger.

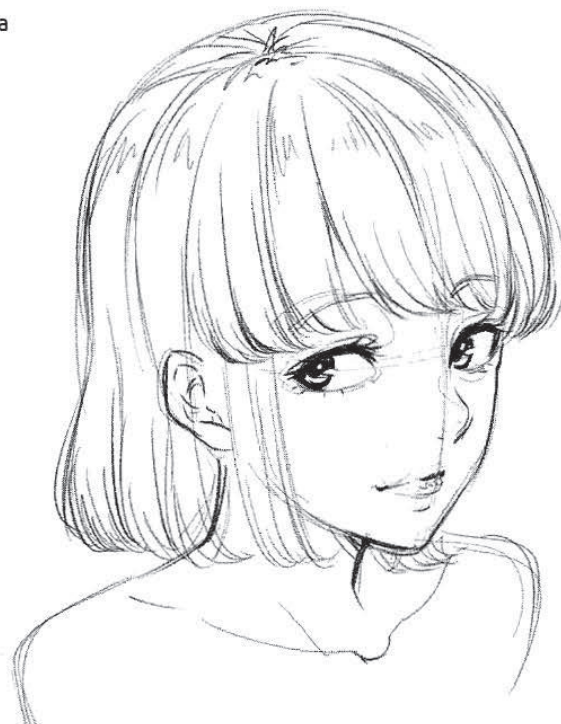
Use a cross mark for the outline of the top of the head.



The horizontal line used for positioning the eyes should curve downwards.

Big
(Long)

Small
(Short)



In the case of a realistic face

The crown of the head should have lines curving into it.



The facial feature balance is about the same as the diagonal angle face. The face's vertical length is shortened a bit while the upper head is drawn to appear larger.

The hair's volume should be more pronounced.



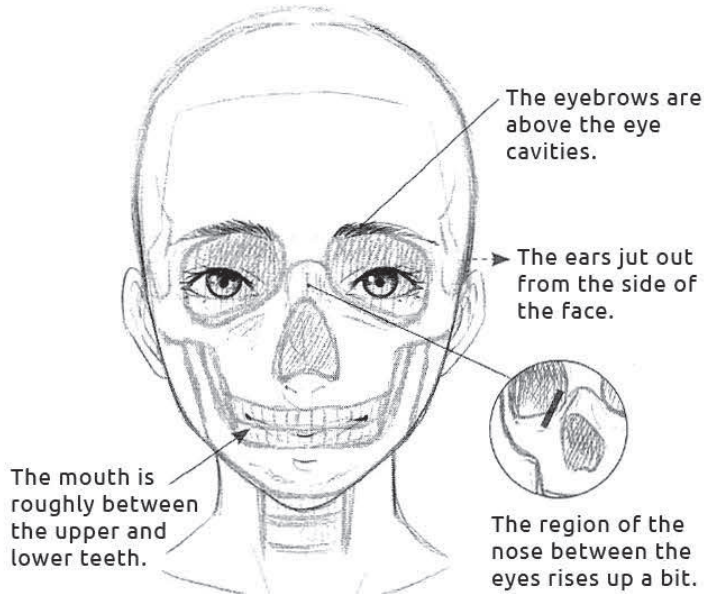
Facial Features

Let's take a look at the facial feature shapes and the mouth structure of realistic characters.

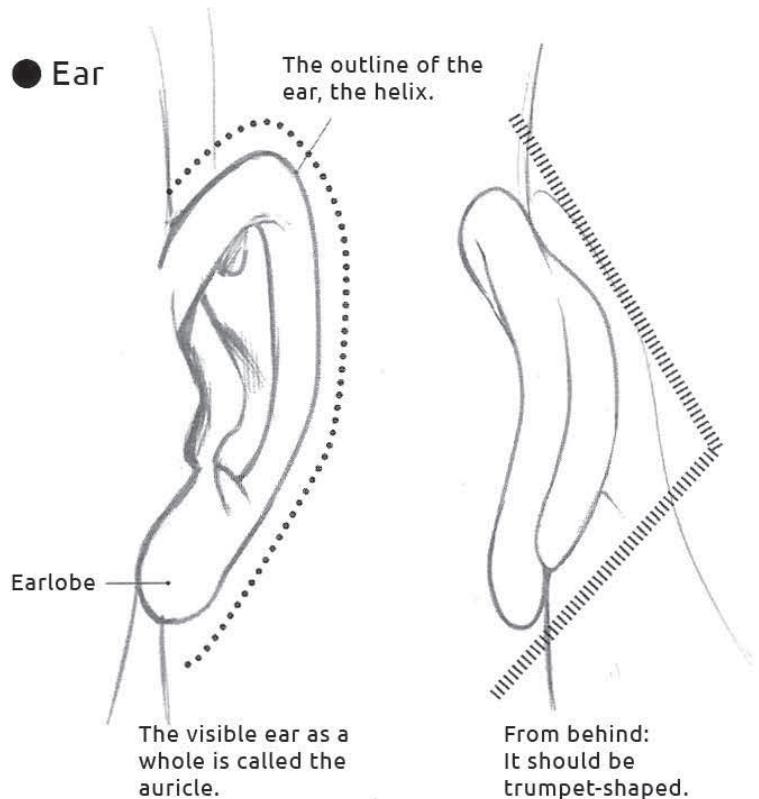
Facial features are often simplified in stylistic drawings, so there are many types of designs out there.

Basic Facial Features and Their Names

● Skeletal Features

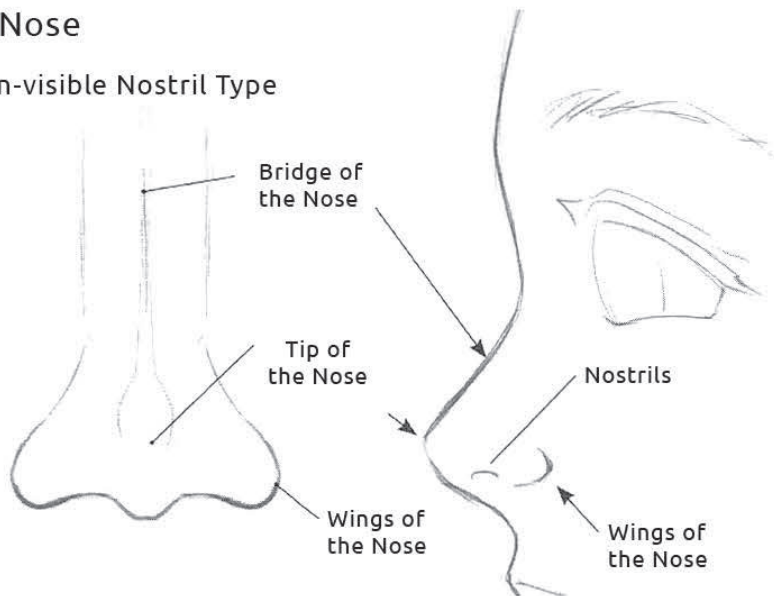


● Ear



● Nose

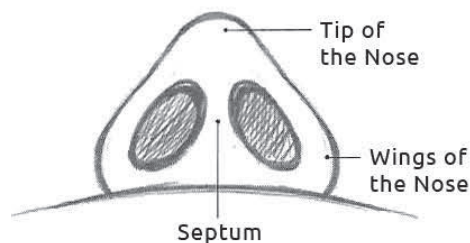
Non-visible Nostril Type



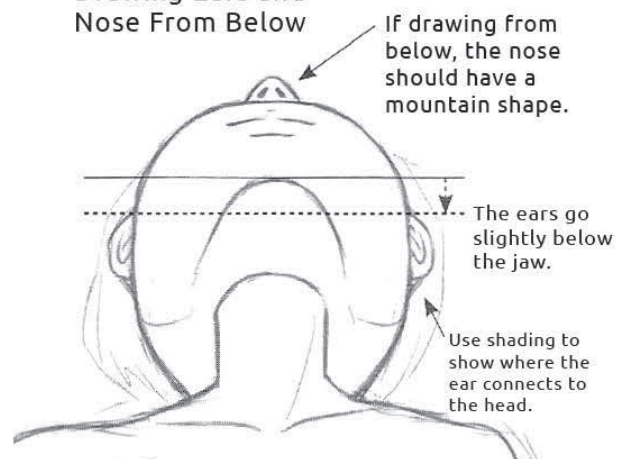
Visible Nostril Type



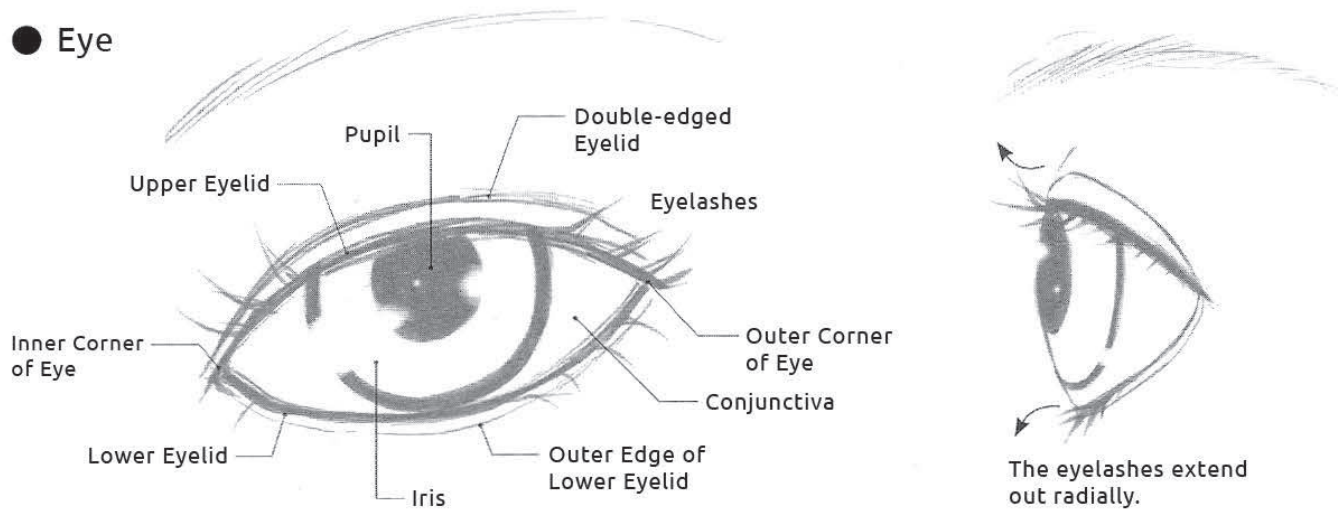
From Below



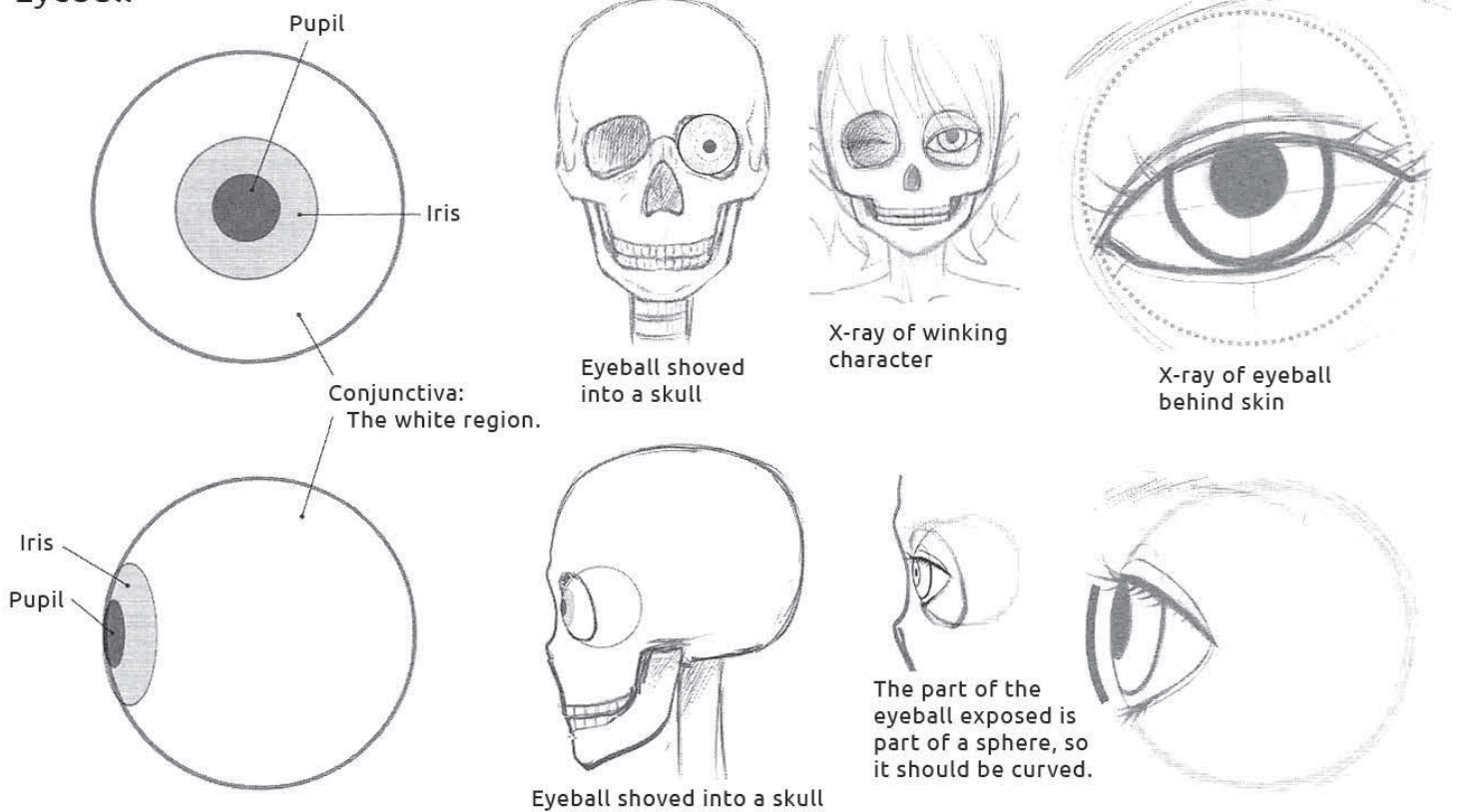
Drawing Ears and Nose From Below



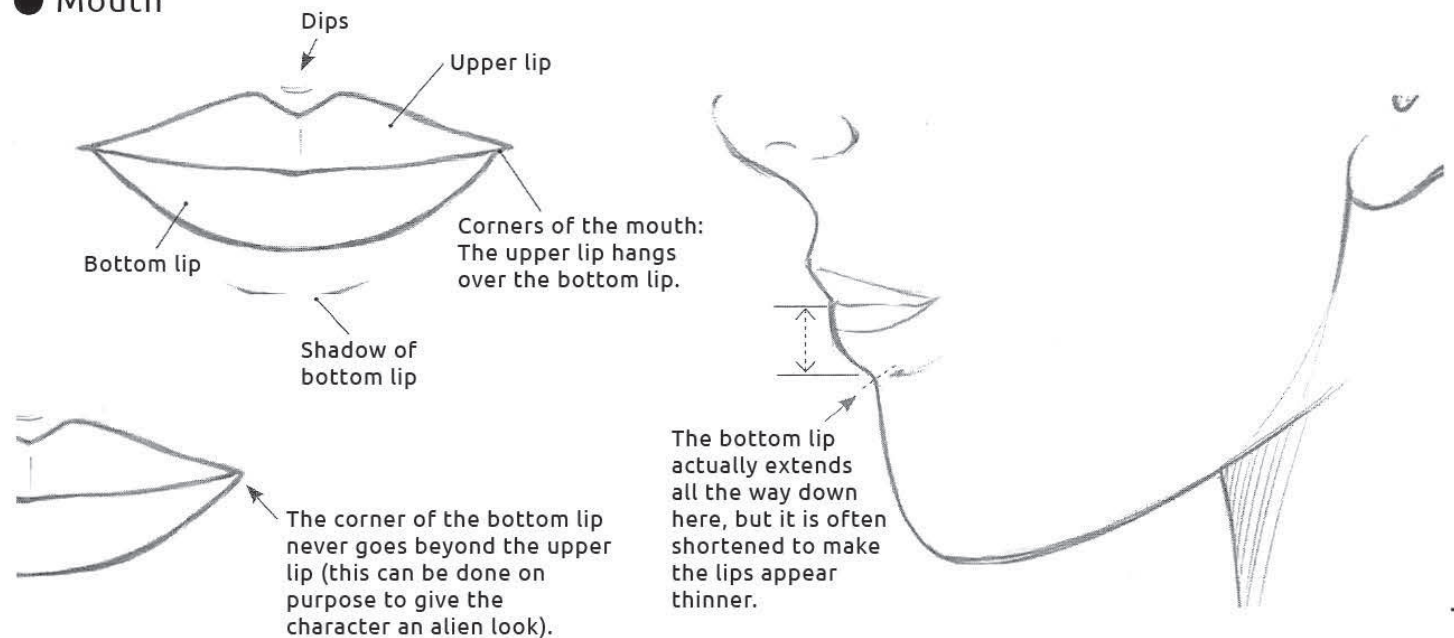
● Eye



● Eyeball



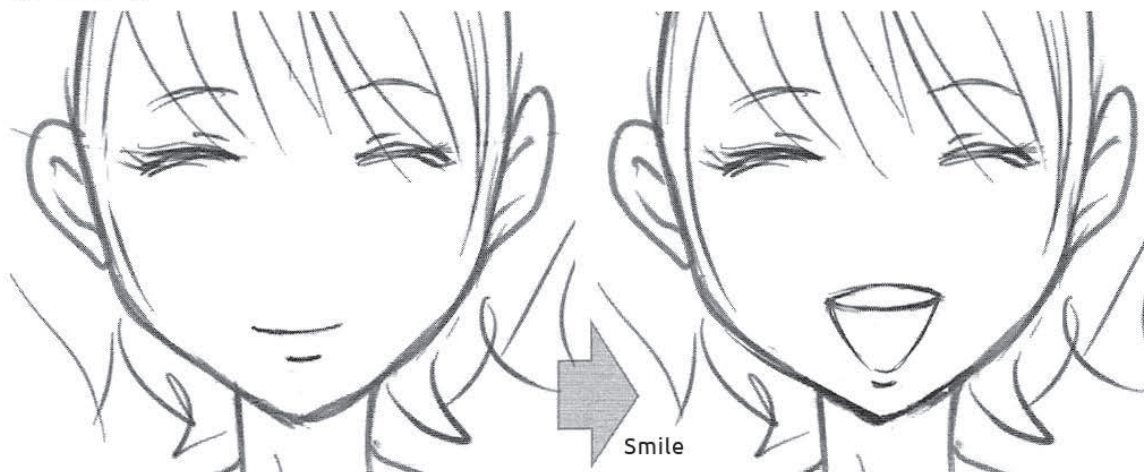
● Mouth



Mouth and Jaw Structure

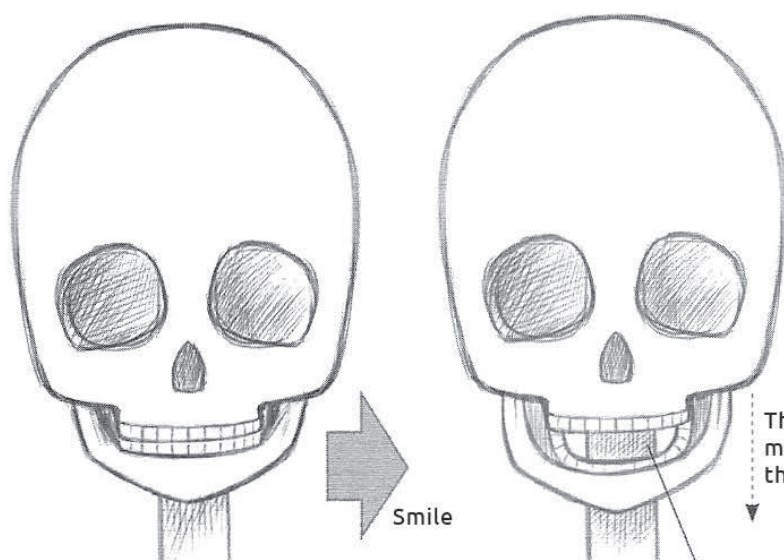
Front

When it comes to drawing characters, eyes and mouths are often exaggerated, so the overall skull structure has very little thought put into it. Regardless, it is still important to understand the structure of the mouth when drawing teeth or the inside of a mouth.



Mouth opening up from smiling

The face remains facing to the front.

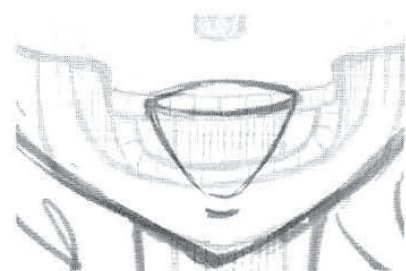


The lower jaw moves down when the mouth opens.

The neck bone can be seen.



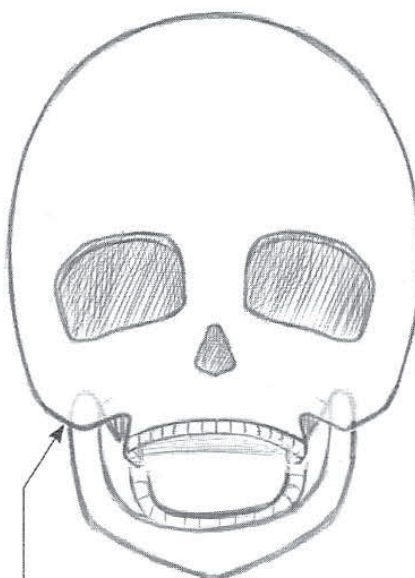
X-Ray Diagram



The lower teeth and gums are omitted.



Mouth opening wide
The face faces upwards a little.



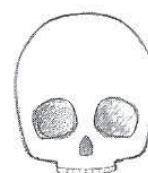
A portion of the lower jaw is hidden.

Facing upwards:
The upper jaw is part of the skull, so it does not move.

The lower jaw opens up.

The jaw joint

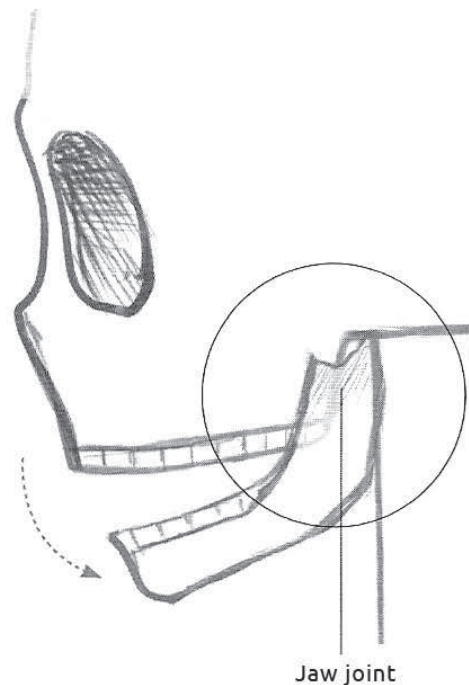
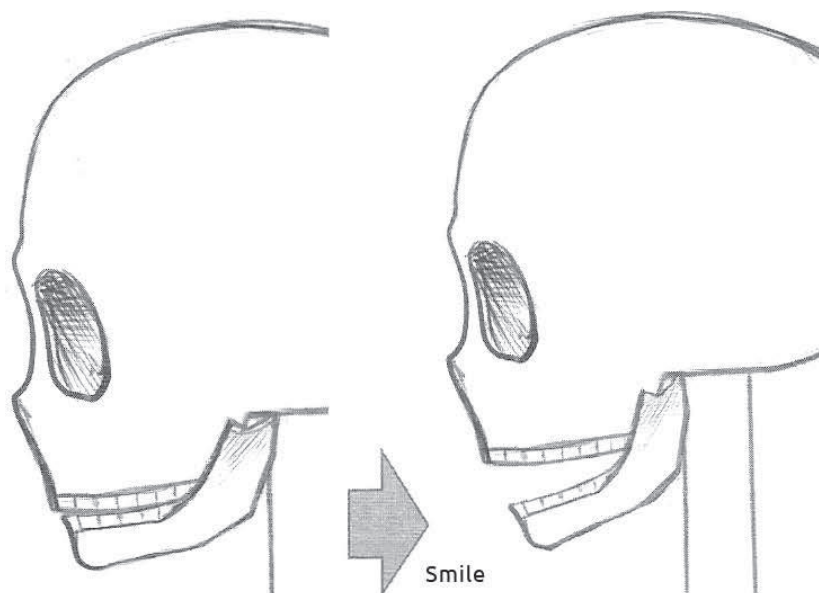
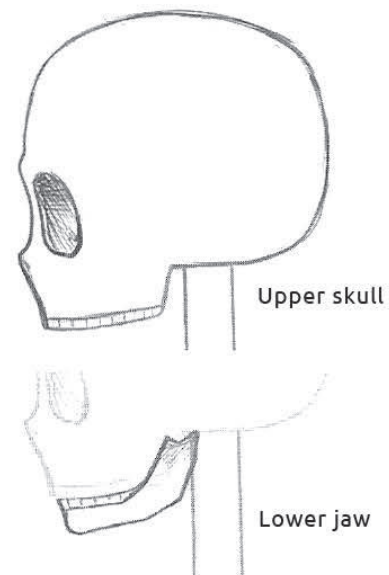
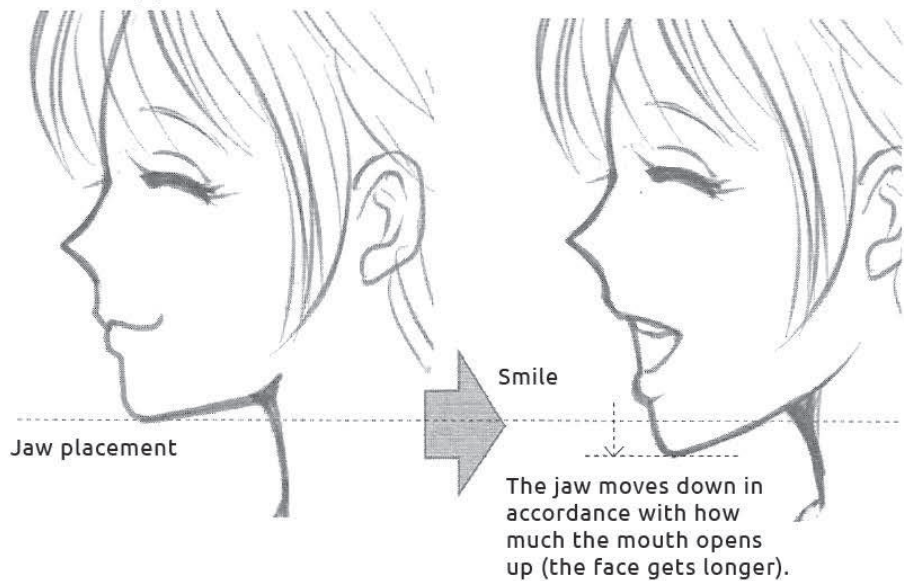
The skull faces upwards due to the neck joint.



Upper skull

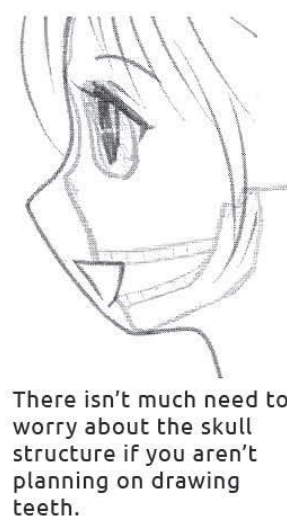
Side Angle

● Realistic Type

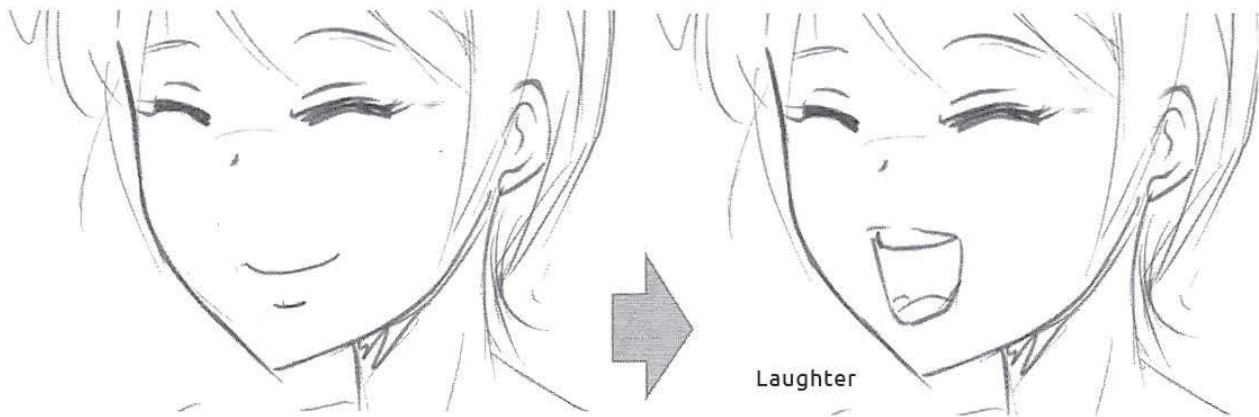


● Stylistic Type

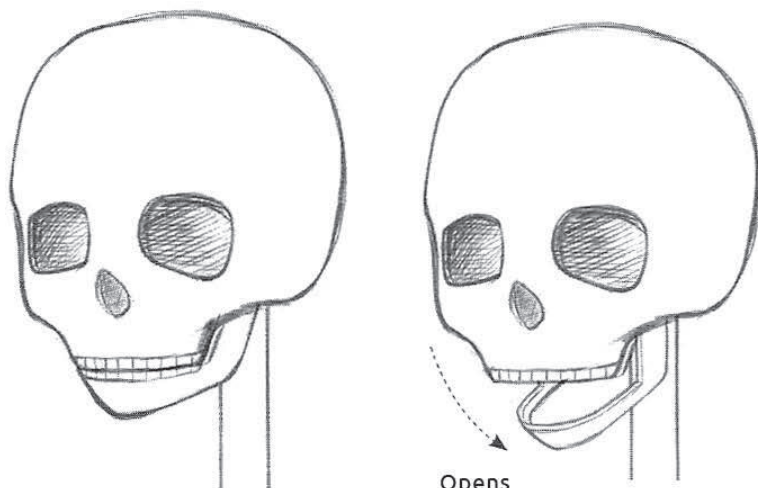
A type where character proportions are more deformed. The lower jaw outline often remains the same even when the mouth opens.



45° Angle

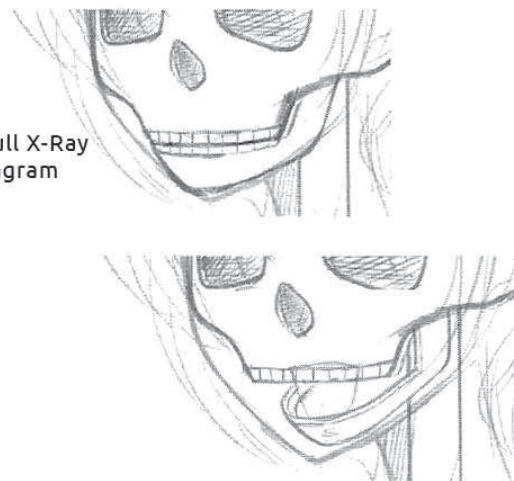


Laughter



Opens downwards

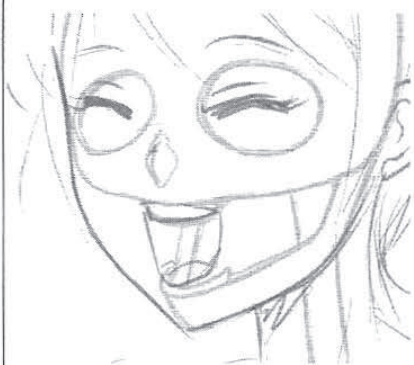
Skull X-Ray Diagram



If the face outline doesn't change, then the skull structure stretches/shrinks.

Reference: Especially Deformed Skulls

In the case of designing skulls for cute characters: Let's take a look at the front teeth and jaw.



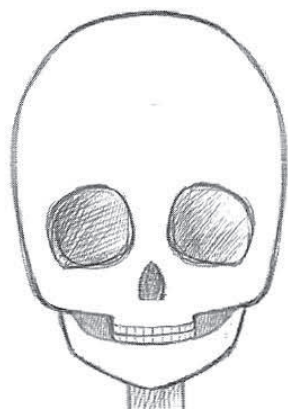
Open mouth



Closed mouth

When considering a skull for a cute character, the lower jaw and teeth often ends up getting really small. But when these characters get struck by lightning or turned into zombies or something, you'd still see normal skulls shown.

Here I drew skulls based on where the teeth can be seen. The front teeth ended up looking very squirrel-like.



Reference: Character Skull



Here the goal is to prioritize cuteness rather than realistic facial structure.



Skull X-Ray Diagram

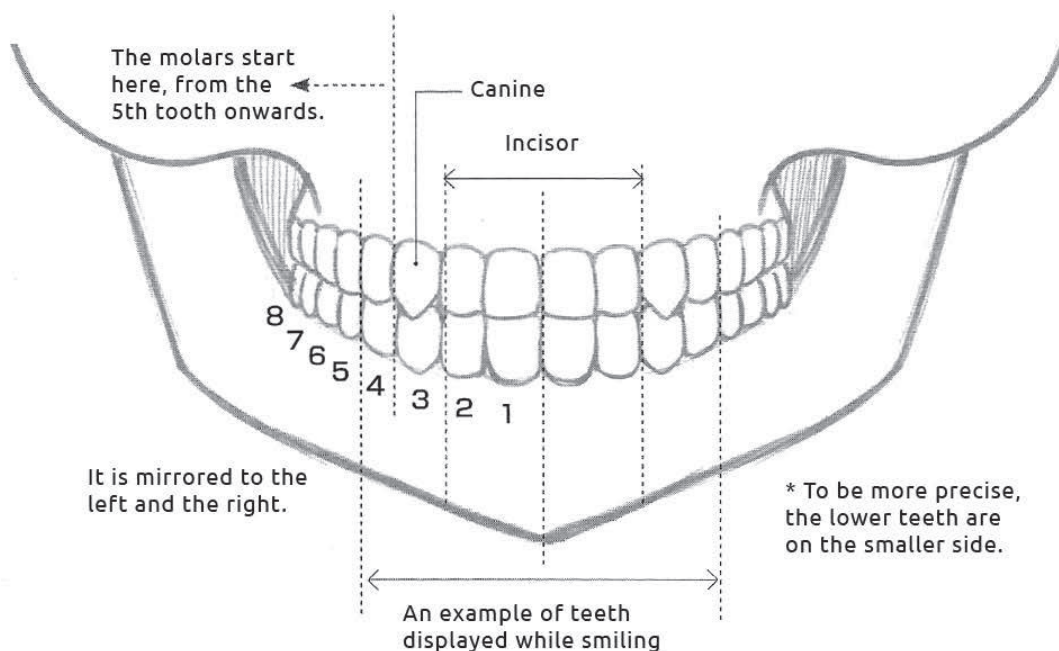
About Teeth



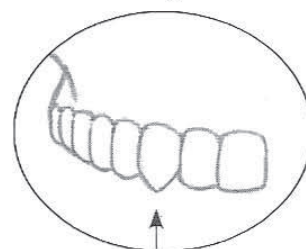
Closed mouth



Teeth X-Ray Diagram

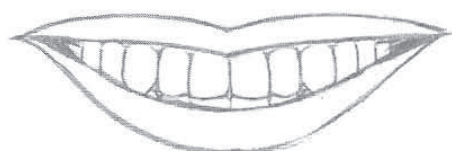


The upper teeth:
There are only 8
different types.

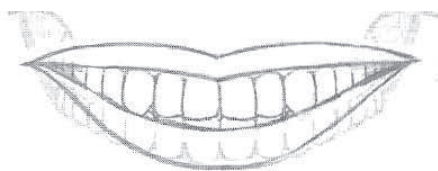


The canines have sharp
points like fangs.

* To be more precise,
the lower teeth are
on the smaller side.

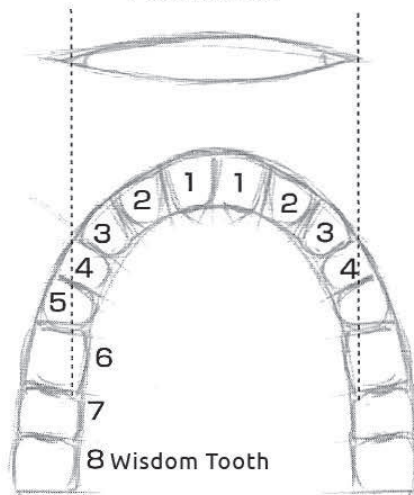


When drawing both
lips and teeth



The lower teeth are
covered by the lower lip.

Front Smile



Upper jaw seen from above

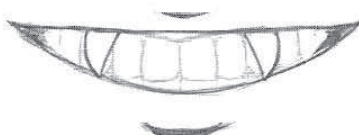


The teeth in both the
upper and lower jaw are
aligned in curves.

Teeth Representation



Omitting both lips and teeth



Emphasizing the canines: The canine
position is closer to where the incisors
would be.



A common fang representation: It's
often drawn farther towards the side
than the canine.

Drawing Hair

Hair is one of the most important elements of a character, as it often brings out a character's characteristics and helps differentiate between characters. Let's take a look at drawing various hairstyles using the roundness of the head as the foundation.

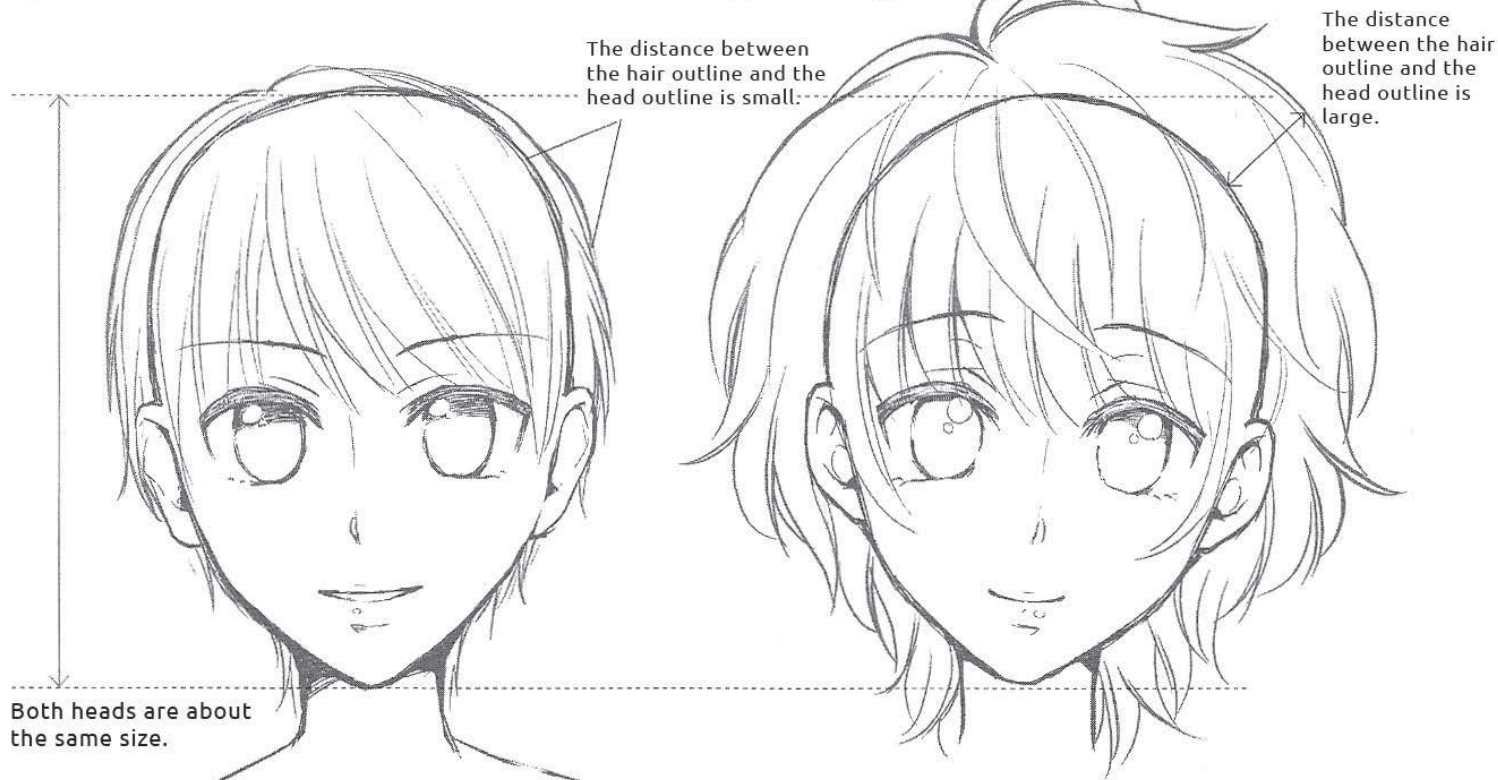
The Relationship Between the Head and the Hair

Drawing hair uses the roundness of the skull as a foundation.



This is a visualization of a wig on a skull. Take a look at the distance between the volume of the hair and the skull.

● The amount of hair can make the head appear larger.

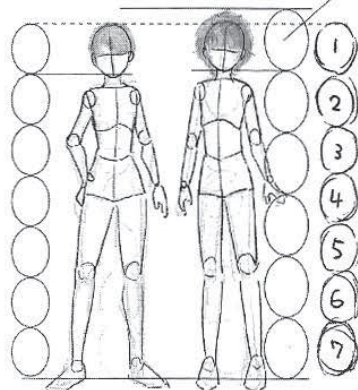


Not much hair
The entire head shape is about the same size as the actual head.

Lots of hair
The entire head shape is a lot bigger than the actual head.

Hair Volume Magic

Both stand at 7 heads tall

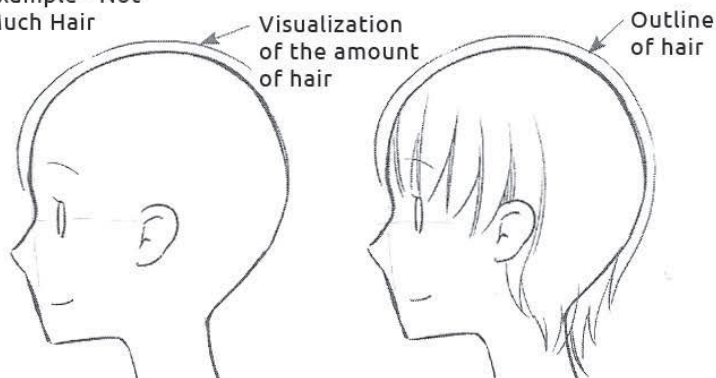


Circles that include the height added from the hair.

Even though both characters are 7 heads tall, the one with more hair looks like they have a bigger head, causing the other character to look shorter.

Guidelines

Example - Not Much Hair



Draw the hair using a visualization with respect to the head's outline as a guide.

Drawing Tips

Curved lines are especially important when it comes to hair.

● Distinctive Silhouettes

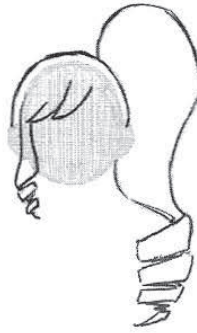
When drawing hairstyles, first think of the silhouette. Silhouettes will bring out a lot of personality from the character.



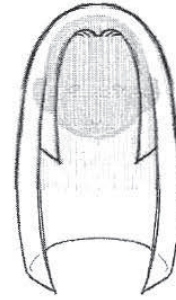
Head shape:
Silhouette is round.



Twintails Type



Ponytail Type

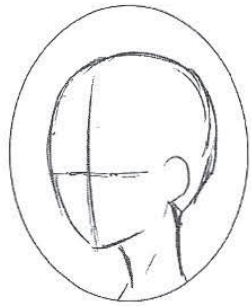


Princess Type



Curly Type

● Draw Hair With Curved Lines



Head Outline



Use smooth curved lines to draw simple, straight hair.

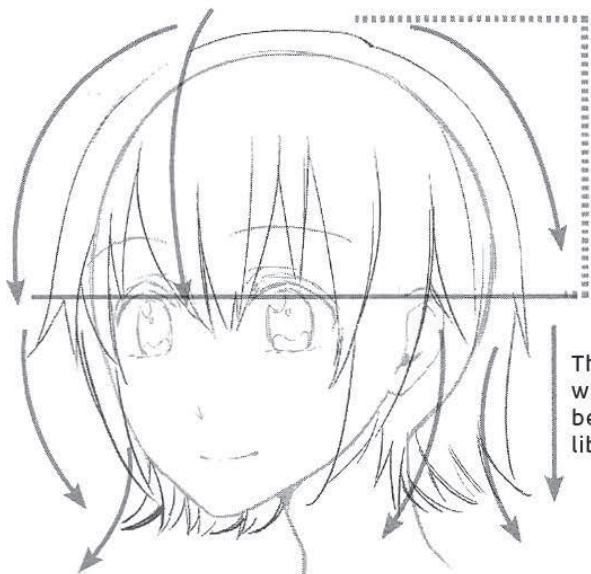


Round-headed short hair



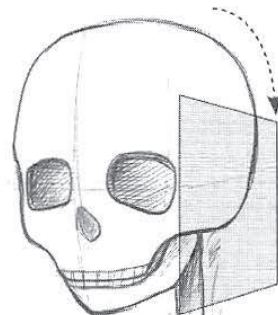
Messy short hair

● Be Conscious of the Head Shape and Hair Whorl

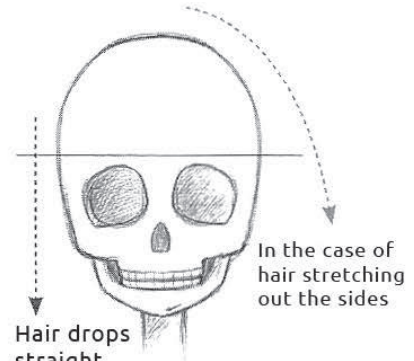


The roundness of the head is pronounced in this area.

This region is where hair becomes more liberal.



Hair drops planarly to the side of the head

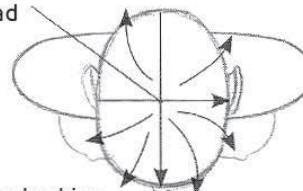


Hair drops straight down

In the case of hair stretching out the sides

Crown of head

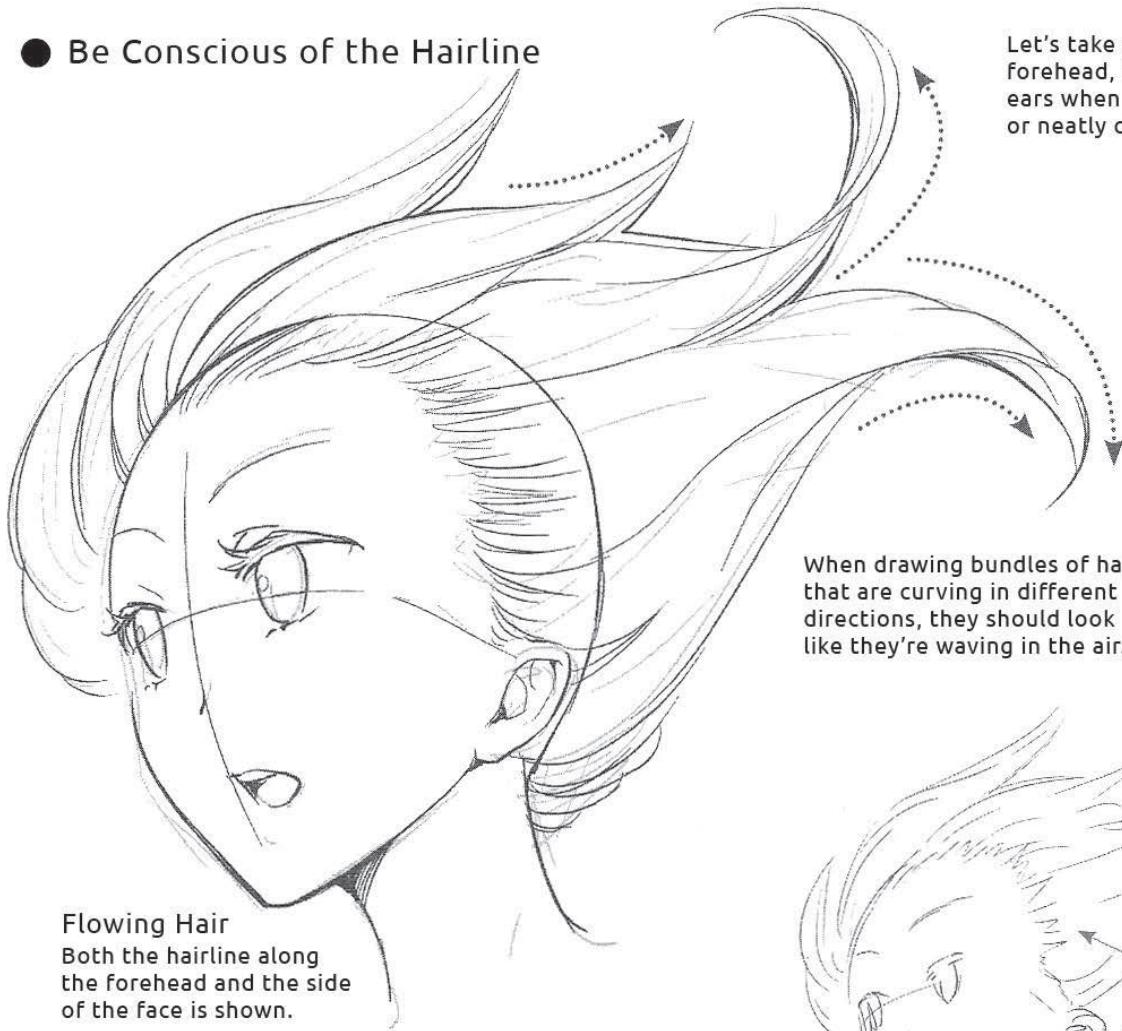
When looking from above



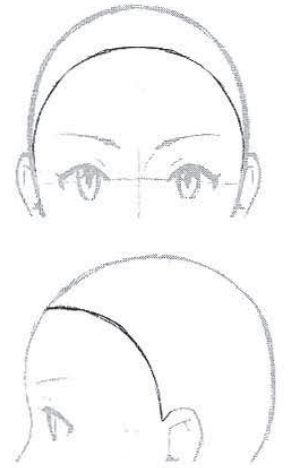
The hair whorl is usually at the center (the place where the hair flows out from), and the hair then spreads out in four directions from that area.

● Be Conscious of the Hairline

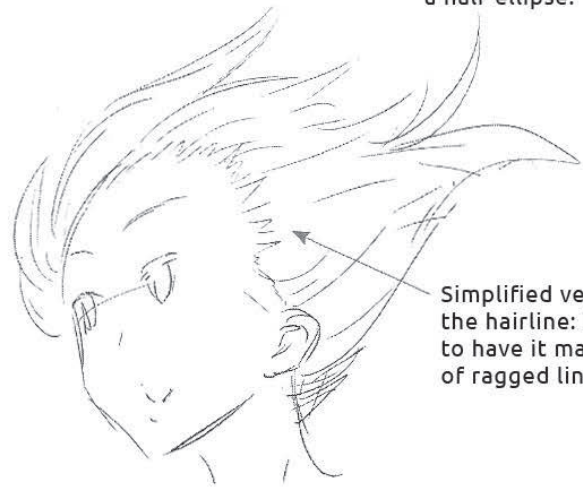
Let's take a look at the hairline on the forehead, back of the head, and around the ears when the hair is standing up, flowing, or neatly combed back.



When drawing bundles of hair that are curving in different directions, they should look like they're waving in the air.



A hairline along the forehead. It should form a half-ellipse.



Simplified version of the hairline: It's fine to have it made up of ragged lines.

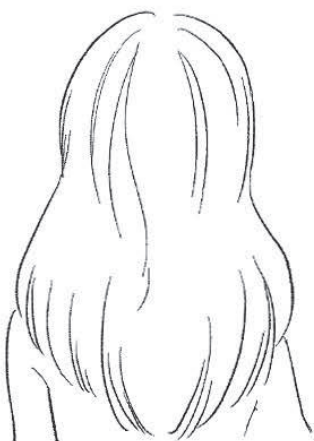


In the case of the hair falling back down (messy)

The hair takes on a flame-like shape when wind blows up from below.



The hairline around the ears and the back of the head: It curves around the ear.

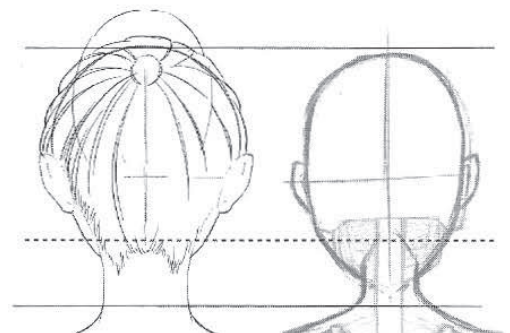


Before the hair stands up



Hair Standing Up

The hairline at the back of the head and around the ears is shown.



The hairline at the back of the head is about where the neck connects to the head.

Drawing Hairstyles

The outline of the hair is primarily based on the round outline of the head. Let's learn how to draw various hairstyles while focusing on short hair and tied-up hair.

Typical Hair Representations

● Deformed / Simple Hair that has defined outlines



Outline Type

The silhouette is simplified. Elements like the hair curling up and the bangs are drawn as separate parts.



Darkened + Halo Type

After defining the outline, the inside of the hair is colored in and the shine of the hair is represented by a halo-like shape.



White ellipse shape

Angel Halo

● Realistic Type This style involves close attention to the flow and overlapping of the hair.



Overlapping Tuft Type

This type of hair is drawn with flowing tufts of hair. Try to draw it with the idea of hair overlapping each other. After drawing the lower tufts, draw more tufts on top of them.



Line Type

This hair is drawn very neatly and carefully with the idea of every individual strand of hair being represented. The lines shouldn't all be the same width from each other. Some should be closer to each other, some should be farther from each other.

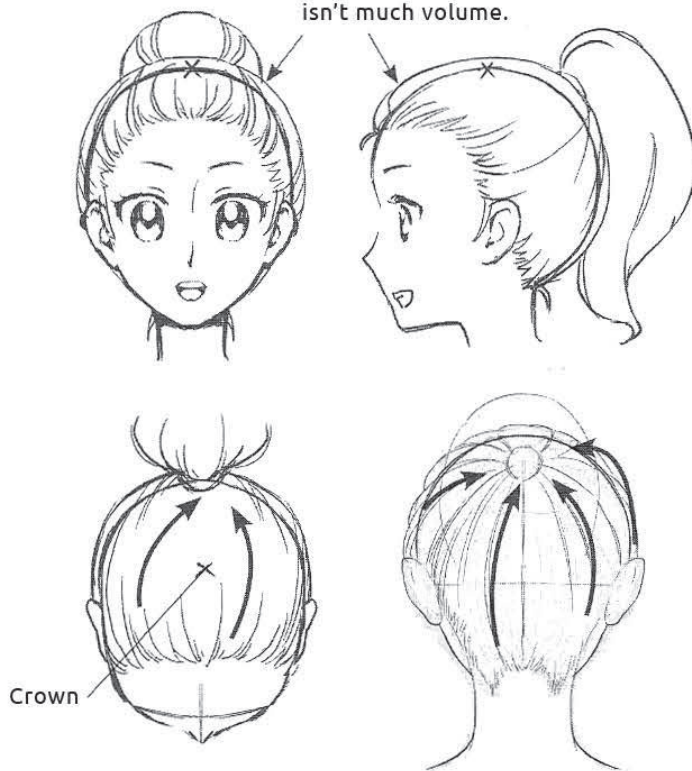
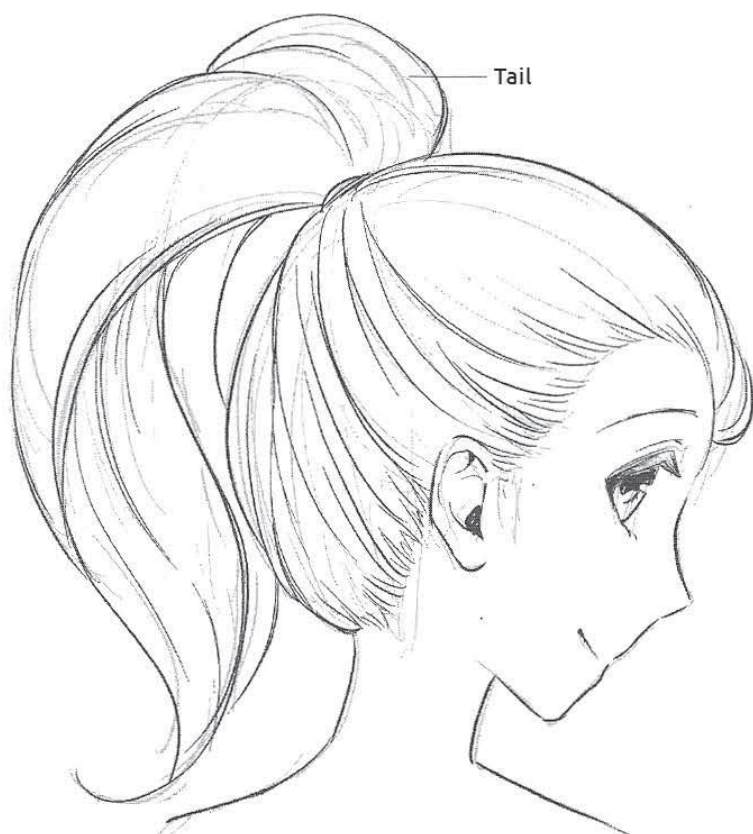
Typical Tied-Up Hairstyles

● Ponytail

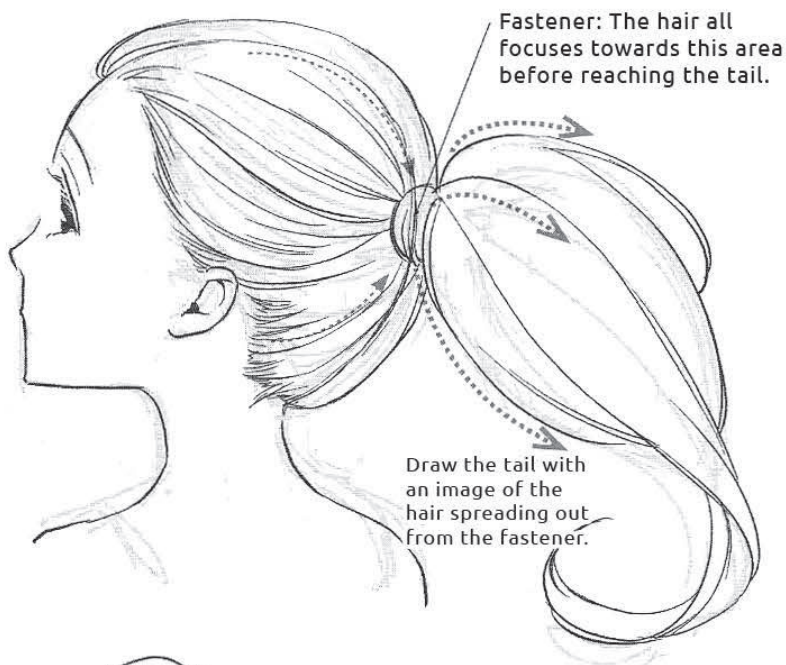
We'll focus on the idea of a bundle of hair being connected to the roundness of the head. By adding volume to various areas such as where the hair is fastened together, a variety of different silhouettes can be achieved.

The signature trait of this hairstyle is the large tail created from the hair being tied together at one point. It can be used to give the characters an energetic, intellectual, or mature feel.

This line travels across the outline of the skull. There isn't much volume.



The image is made up of hairs travelling across the curved surface of the head.



Fastener: The hair all focuses towards this area before reaching the tail.

Draw the tail with an image of the hair spreading out from the fastener.



Where the hair collects together

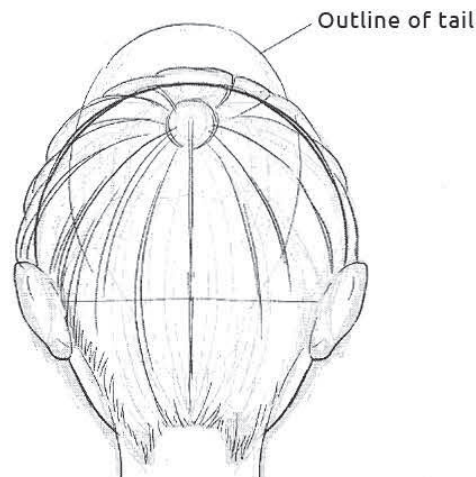
The hair flows across the curved surface of the back of the head.



If the hair is especially thick

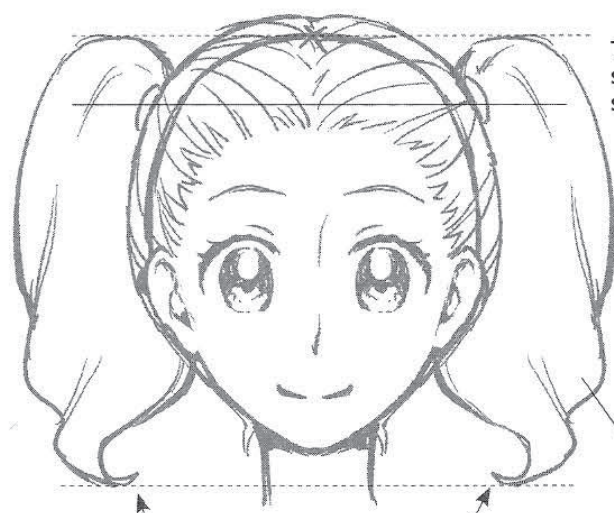


If the hair is thin



● Twintail

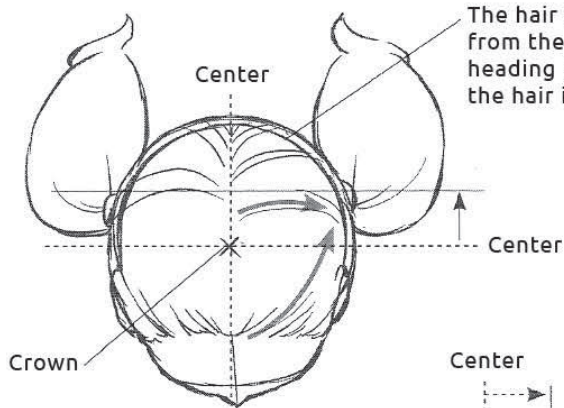
The signature trait is the hair being tied together at two points. It's often used to give characters an energetic or cute feel.



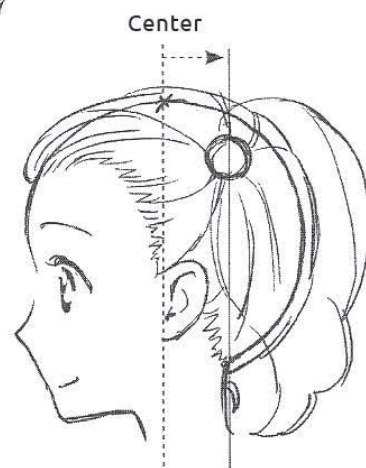
The tails start at the same height.

Wave Type

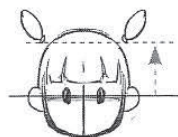
The tails are equally long as well.



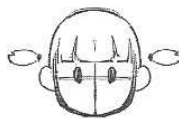
The hair spreads out from the center, heading towards where the hair is tied together.



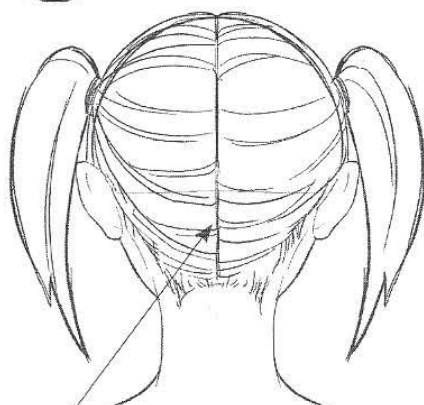
Hair Parting and Fastener Positioning



Higher than the eyes, like horns



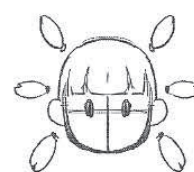
Closer to the ears



This is a type where the parting slides cleanly down the middle.



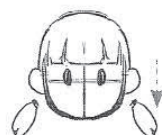
This is a type where the parting makes a zig-zag shape.



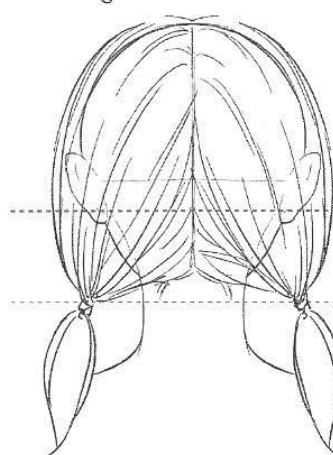
Sometimes hair attachments are used to create styles like these as well.



One side only, this is a deviation of the ponytail style.

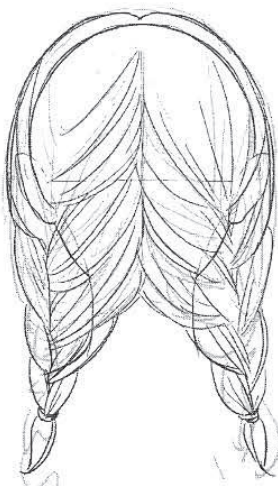


When below the ears, it's called "pigtails".



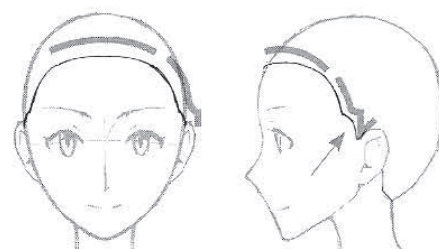
Earlobe

About at the chin

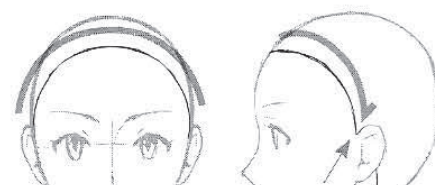


Braided Type

Typical hairline shapes



A sleek curved line from the front, and jagged when it comes to the sideburns.



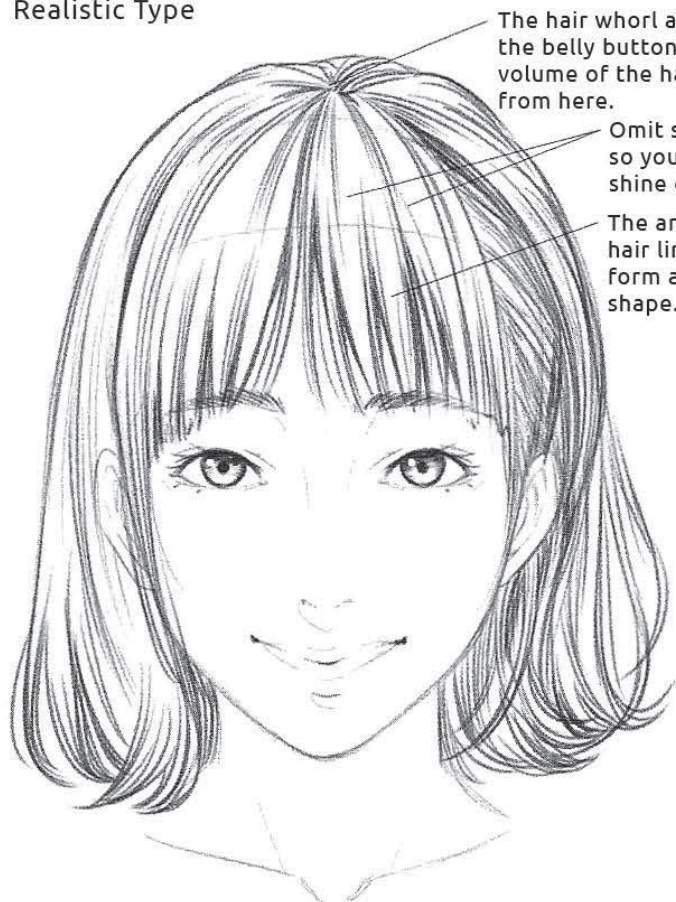
A simple half-ellipse-shaped hairline all around.

There are all kinds of combinations you can make with traits such as the type of hair (wavy, straight), length, fastener positions, fastener accessories (large or small ribbon), and so on.

● Flowing Hair

Elegant hair depicted through the use of supple lines

Realistic Type



The hair whorl at the crown: It's like the belly button of the hair, so the volume of the hair should swirl out from here.

Omit some lines here so you can depict the shine of the hair.

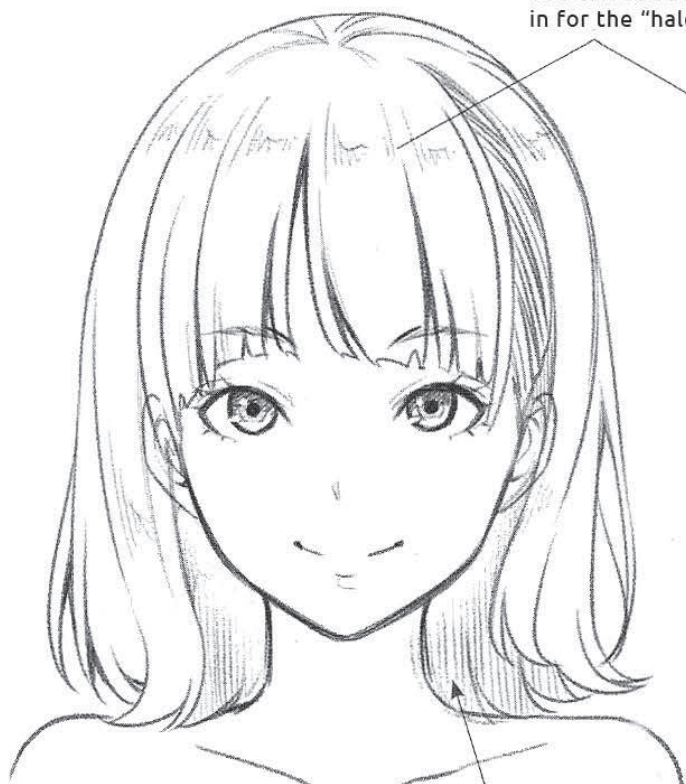
The areas without hair lines should form a jagged shape.

The hair should form outlines of large blocks flowing down.



Stylistic Type

Characterized by large flowing outlines



You can add some small strokes in for the "halo" shine effect.



By shading this area in, you can give the idea that there's empty space there. It helps give the hair volume and a fluffy feel to it.

Use more lines when drawing the ends of the hair. It gives the hair more presence.

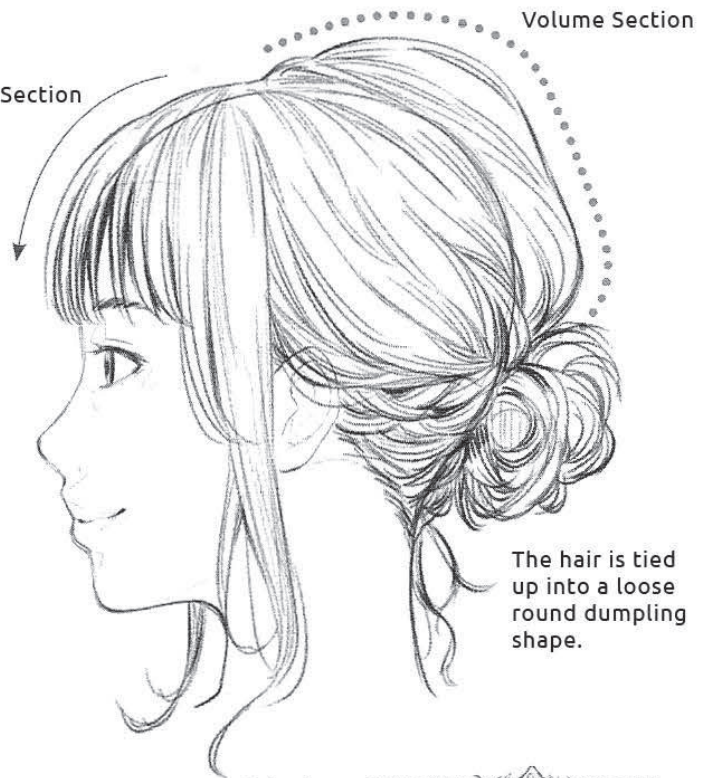
● Tied-Up Hair Hair that has a more gorgeous impression.

Realistic Type



The tips of the hair are wavy. Use wavy lines.

Bangs Section

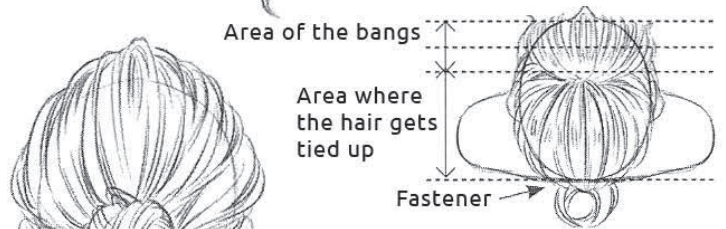


The hair is tied up into a loose round dumpling shape.

Area of the bangs

Area where the hair gets tied up

Fastener

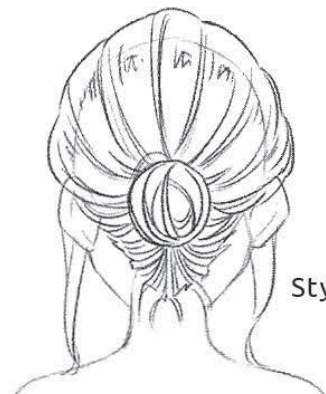


Stylistic Type



Use some shading here to bring out dimensionality.

Realistic Type



Stylistic Type

You'll want to show volume, so make the lines loosed and spaced out.



The hair is closer to the scalp here, so the lines should be more bunched up. It emphasizes the fact that the hair is tied up.

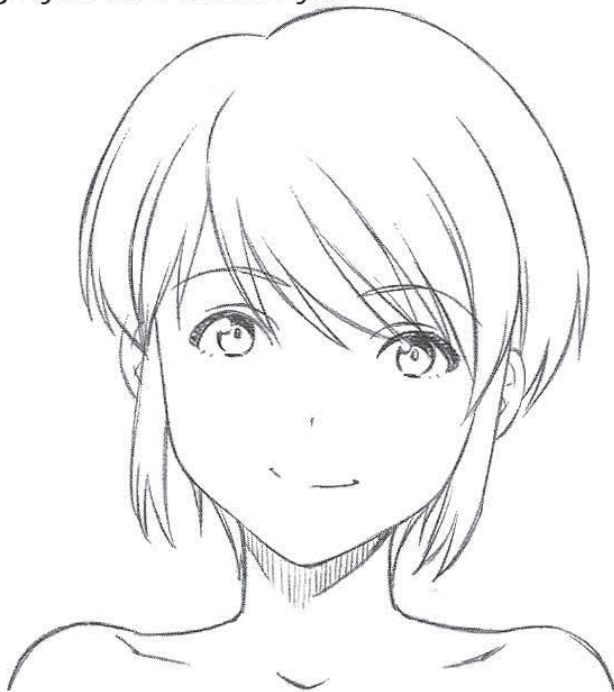
Use spaced out lines for loose hair and bunched up lines for tight hair.

Let's Draw a Variety of Different Faces

Drawings That Focus on Eyes and Hair

Let's experiment with eye size, eye shape, and hairstyles.

● Big Eyes and Small Eyes



Small Eyes The pupils are small as well.



Big Eyes The pupils are big as well.

Guidelines

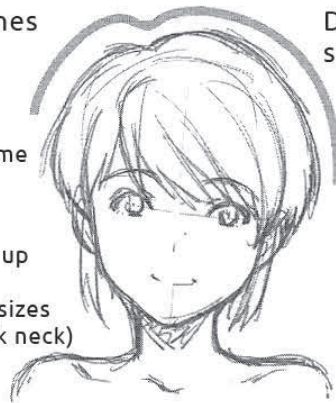
Difference in silhouette



They both use the same starting sketch with a tilted head.

Lots of volume

The scrunched up shoulders and clavicle emphasizes her bust. (Thick neck)



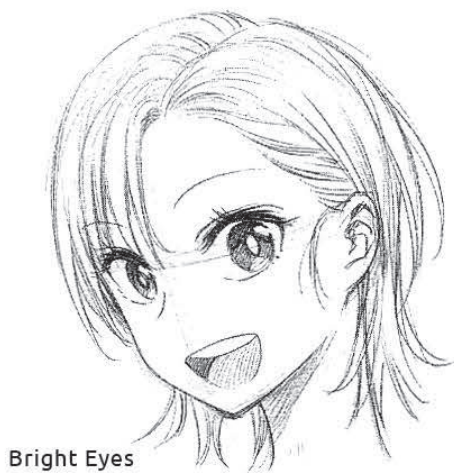
Less volume

The sloped shoulders give them a more sleek silhouette. (Thin neck)



● Eyes That Reflect Personality

Eyelids, eye shine, and pupil size can all add a lot of individuality.



Bright Eyes



Unease/Surprise



Glare

● Normal Eyes, Droopy Eyes, Sharp Eyes

Eyes typically fall into three different categories. Even characters with the same hair can look very different depending on what eyes they have.



Normal Eyes

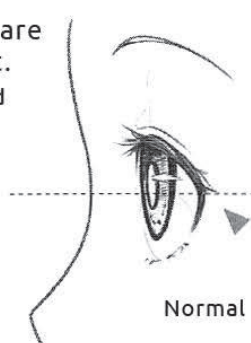


Sharp Eyes

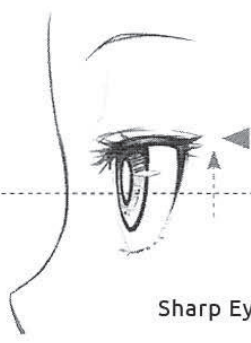


Droopy Eyes

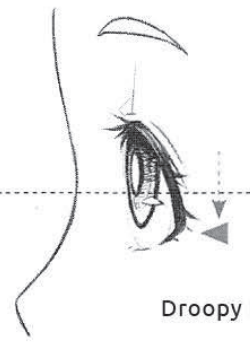
The corners of the eyes are the most important part. These eyes are differentiated by their corners.



Normal Eyes



Sharp Eyes



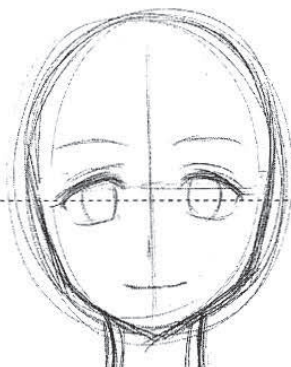
Droopy Eyes



Normal Eyes



It's effective to have the eyes dip downwards for the sharp eyes.



Droopy Eyes

We use these guidance lines as a base for the face. You can add another horizontal line for the sake of establishing the corner of the eyes too.

★ Eye Styles in Conjunction With Hairstyles



Normal Eyes - Average straightforward style: Hairstyle is rather simple with no special eccentricities.



Sharp Eyes - Strong-spirited and outgoing: The spiky hair shows how energetic she is.



Droopy Eyes - Timid and introverted: Her straight bobbed hair covers her eyebrows.

Drawing Characters With Their Personalities in Mind

No matter the character, it is important to design their eyes and hairstyle with their personality in mind.

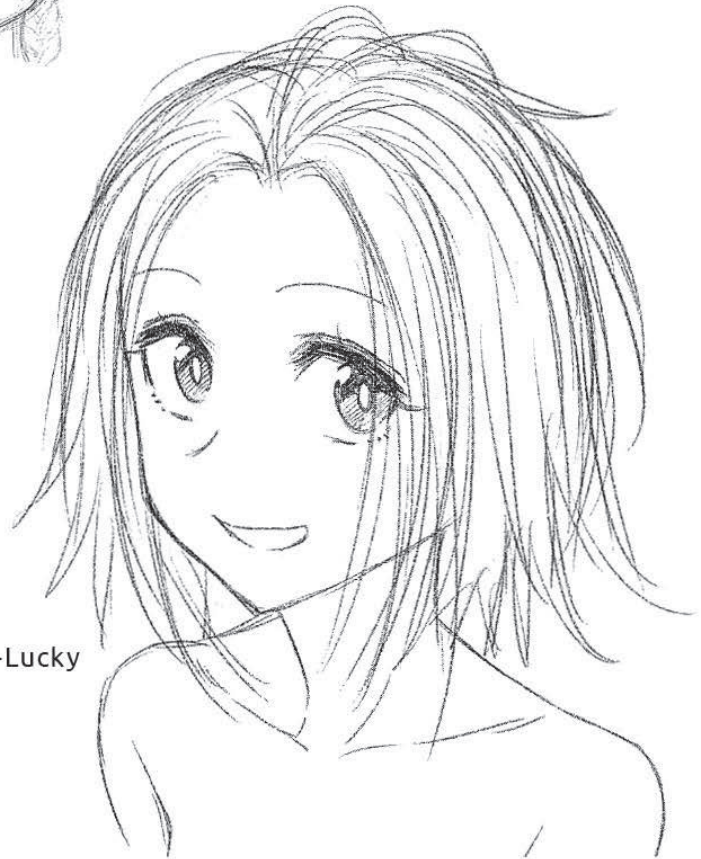


Relaxed Gentle Character

Her droopy eyes, tied-up hair (braids), and round head silhouette give her a calm and kind impression.



Lots of hair volume is added. The large head gives her a childish and kind atmosphere.



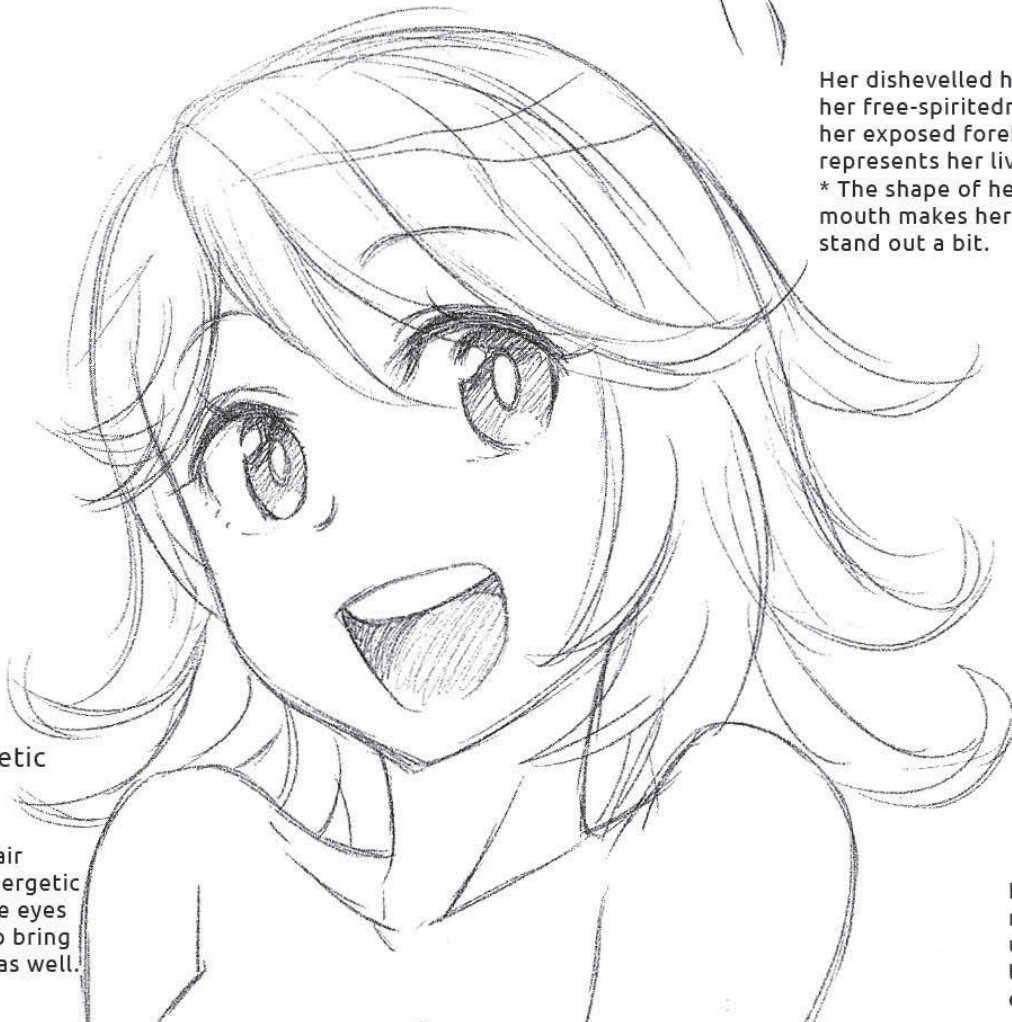
Happy-Go-Lucky Character

Her dishevelled hair shows her free-spiritedness and her exposed forehead represents her liveliness.

* The shape of her mouth makes her stand out a bit.



A downwards angle can make the shoulders more pronounced. This can be used to either give the character a relaxed or free-spirited impression.

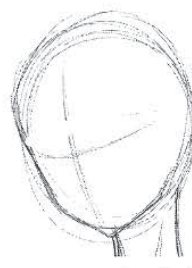


Bright and Energetic Character

The wide eyes, open mouth, and curled hair give her a cheery, energetic impression. The large eyes and shine effect help bring out that impression as well.



Having both shoulders raised and tilted at an upwards angle can give the impression of a cheery character.

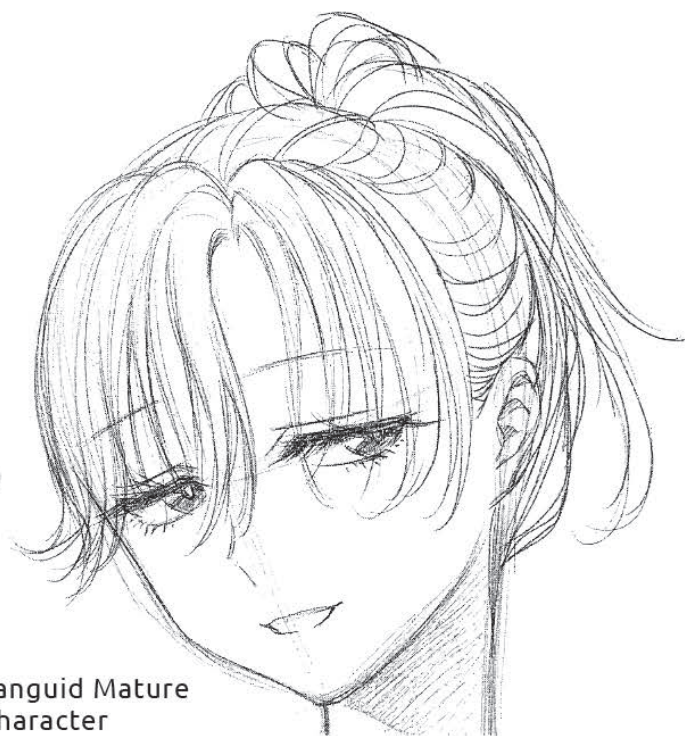


With a diagonal downwards-turned face, it's easier to express intent and emotions through the use of eyes.



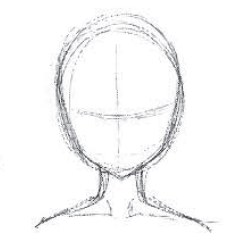
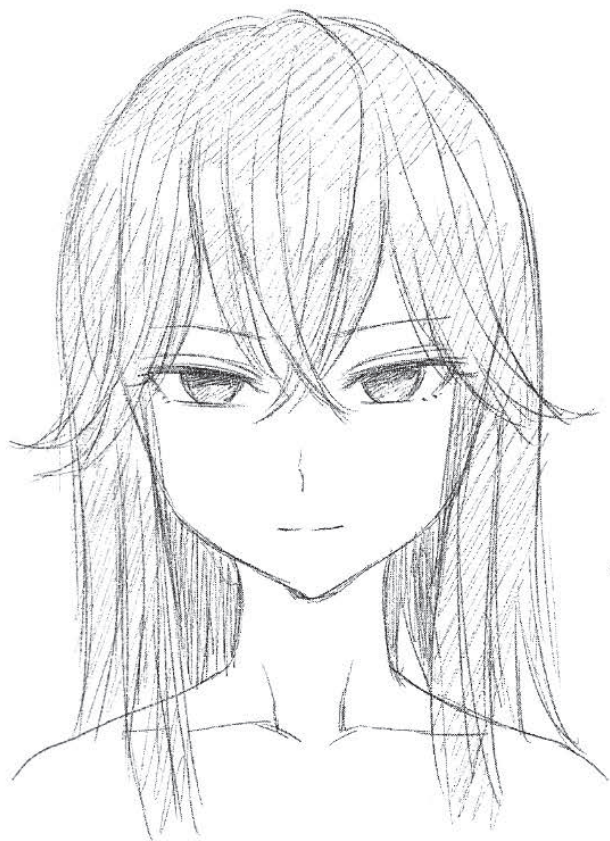
Strong-Spirited One-of-a-Kind Character

Her sharp eyes, pointy ponytail, and wild bangs all add to her strong-spiritedness and liveliness.



Languid Mature Character

Her long eyelashes, drooped eyelids, small mouth, and hair covering her eyes all add to her sleek and delicate image. Her tied-up hair is somewhat loose and messy, showing that she's somewhat lazy and not as preoccupied with her image.



When it comes to a downwards-turned face from the front angle, you can give the character a nice and strong gaze through the use of the whites in an upturned gaze.

Silent and Mysterious Character

The eyes can look more mysterious by not adding in any shine. The straight long hair adds even more to that, and the swept bangs show that she's not "just silent". The bangs sweeping towards the center of her face between her eyebrows gives her a bit of individuality as well.



Optimistic Glasses Girl

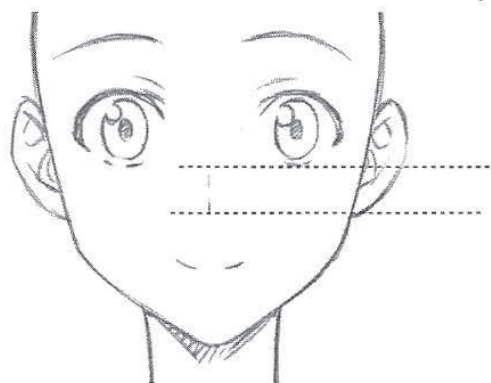
Her hair parted to the sides gives her a serious and well-kept impression. Her large exposed forehead reflects her outgoingness and optimistic outlook. The bangs that lightly cover her eyes adds to her individuality and enforces her traits.

Paying Attention to Balance

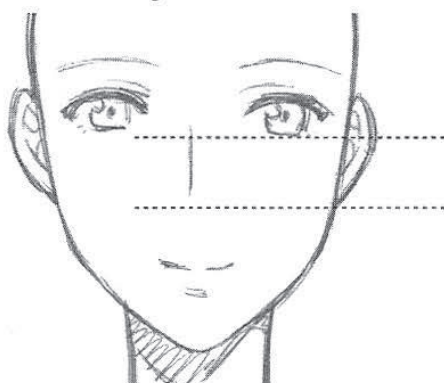
We'll be drawing characters with differing distances between the bottom eyelids and the mouth. This can be used to differentiate age, but it can also be used to make people of the same age not look alike.

Applying Balance 1

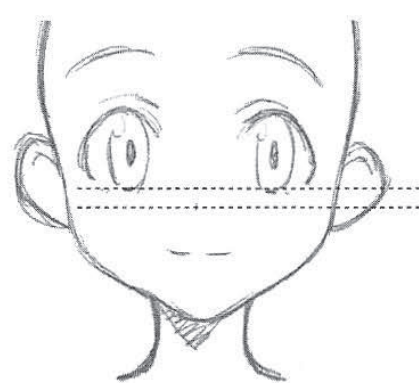
- Take note of the size and shape of the eyes and nose



Typical character: The bridge of the nose is not very pronounced.



Older character, big sister type: Smaller eyes, around half the size of the normal character's. The bridge of the nose adds a more mature feeling to the character.

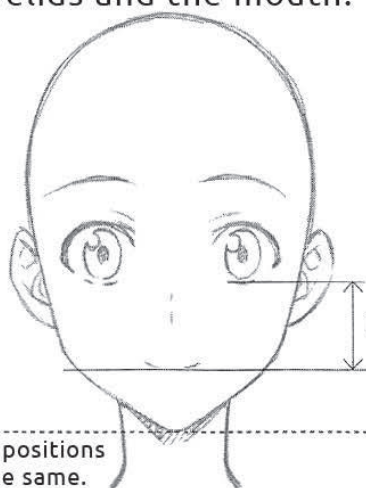


Child/little sister type: The eyes are about 3 times the size of the older character's. The nose is just a little dot.

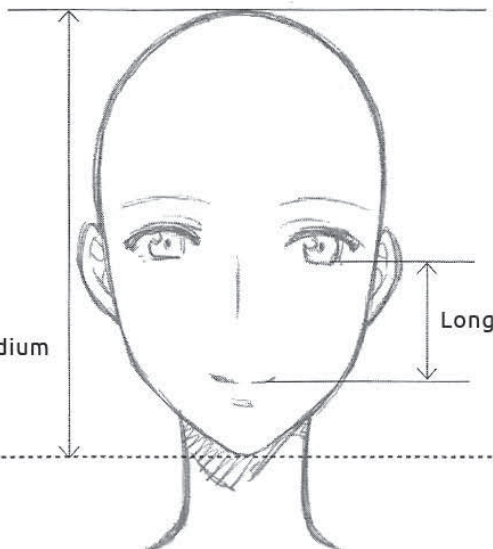
Applying Balance 2

- Take note of the distance between the lower eyelids and the mouth.

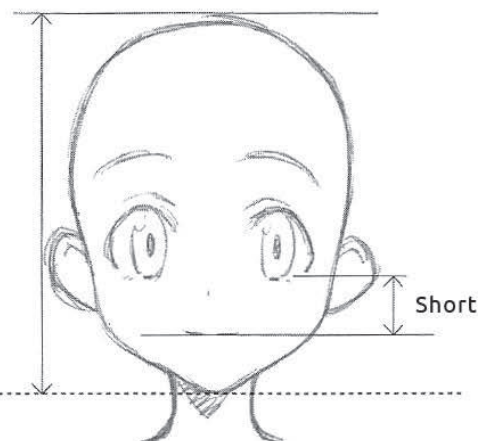
The ears are always at about the height of the eyes no matter the type.



Medium



Long



Short

The chin positions are all the same.

Normal Character

* There's some distance between the nose and mouth.

Adult/Big Sister Type

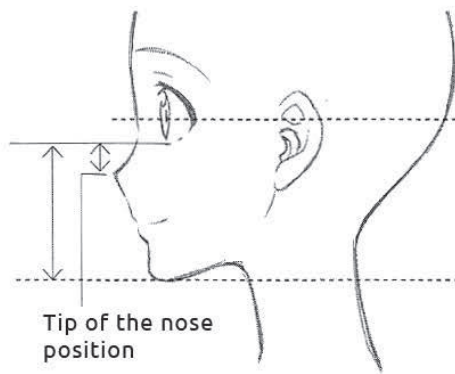
The distance between the eyes and mouth is rather large. The neck is thicker as well, with the idea that the shoulders are longer.

Child/Little Sister Type

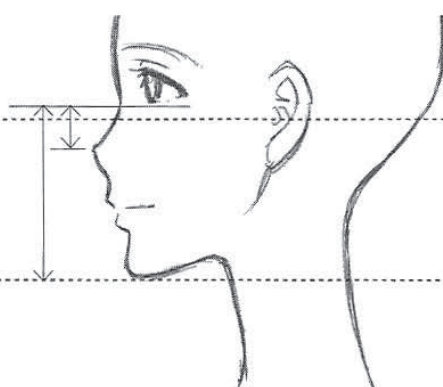
The distance between eyes and mouth is short.

Applying Balance 3

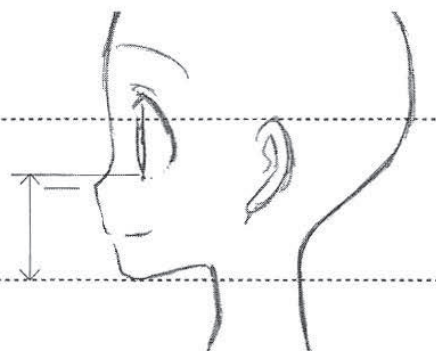
- Take note of the distance between the lower eyelids and the tip of the nose.



Tip of the nose position



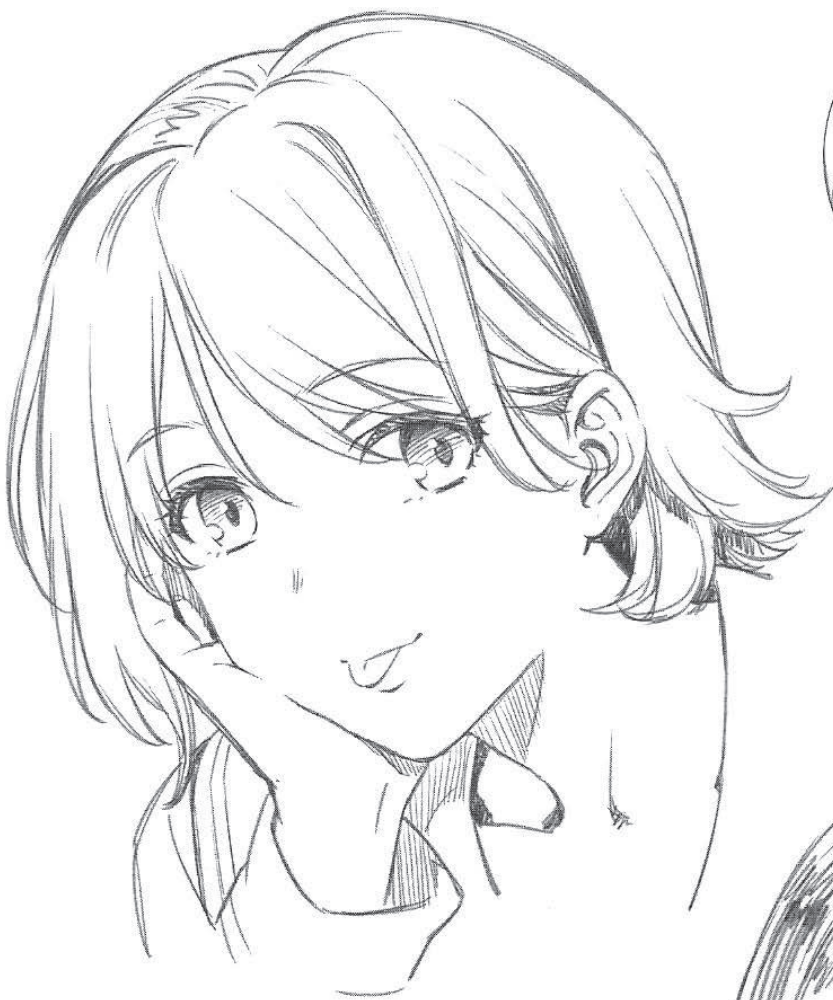
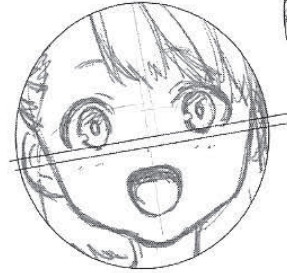
For adult characters, the distance between the bottom of the eye and tip of the nose, as well as the chin, is on the longer side.



For child characters, the tip of the nose lies right under the eyes. The chin isn't too far down, either.

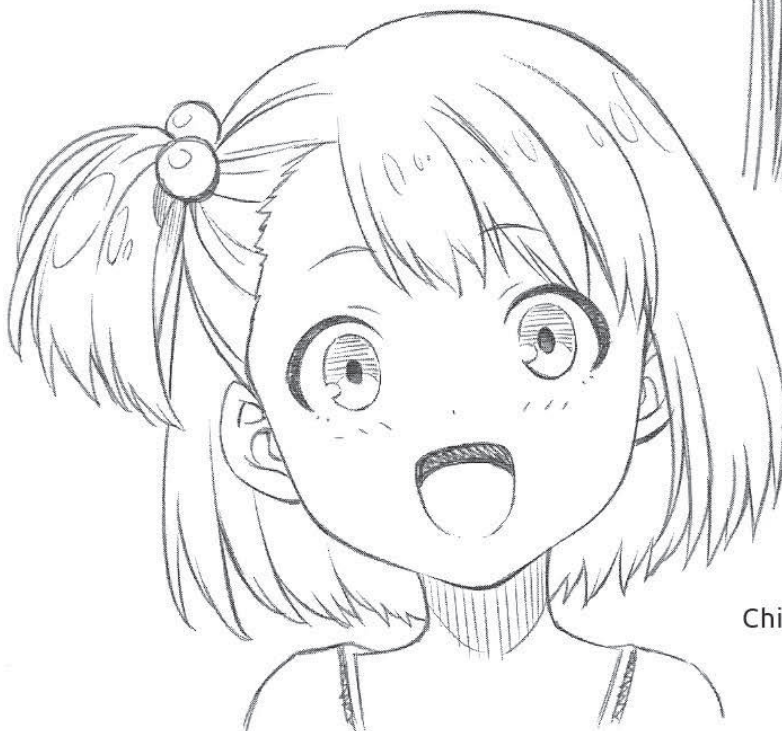
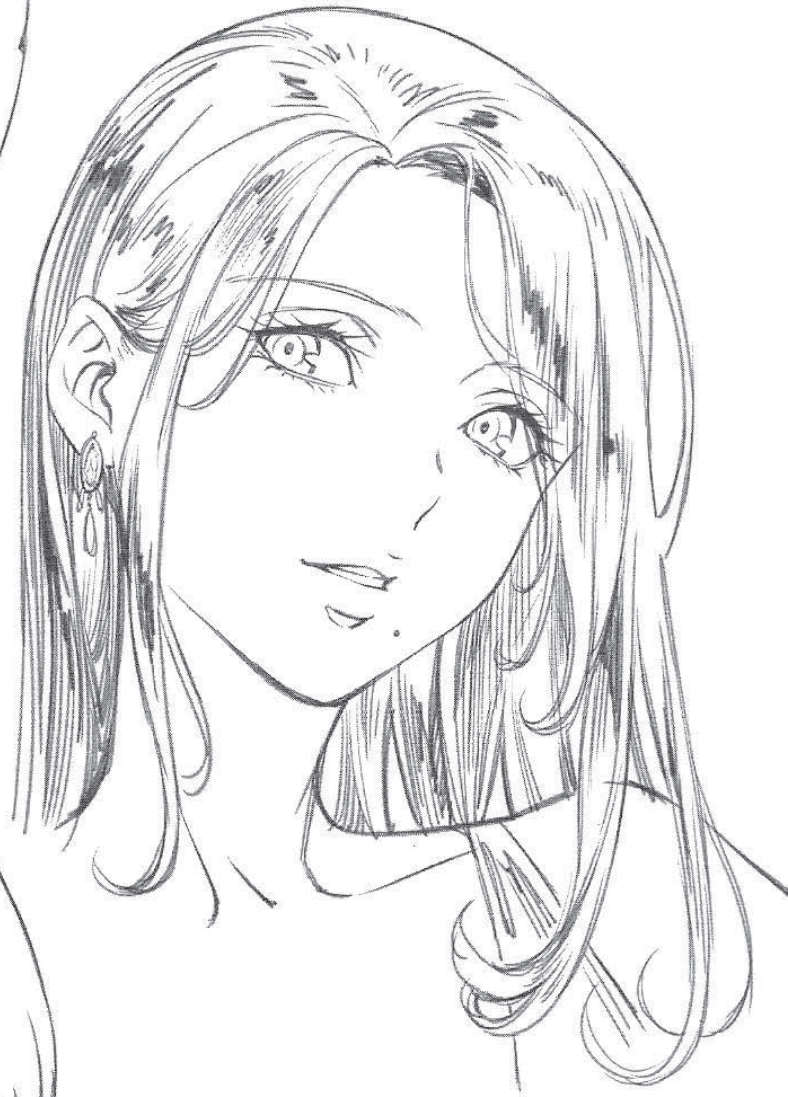


Differences in distance between lower eyelids and nose: Try to determine this distance for each character you design. The nose placement can be a defining factor when it comes to open-mouthed faces or diagonally-facing faces.



Normal Character

Adult/Big Sister Character

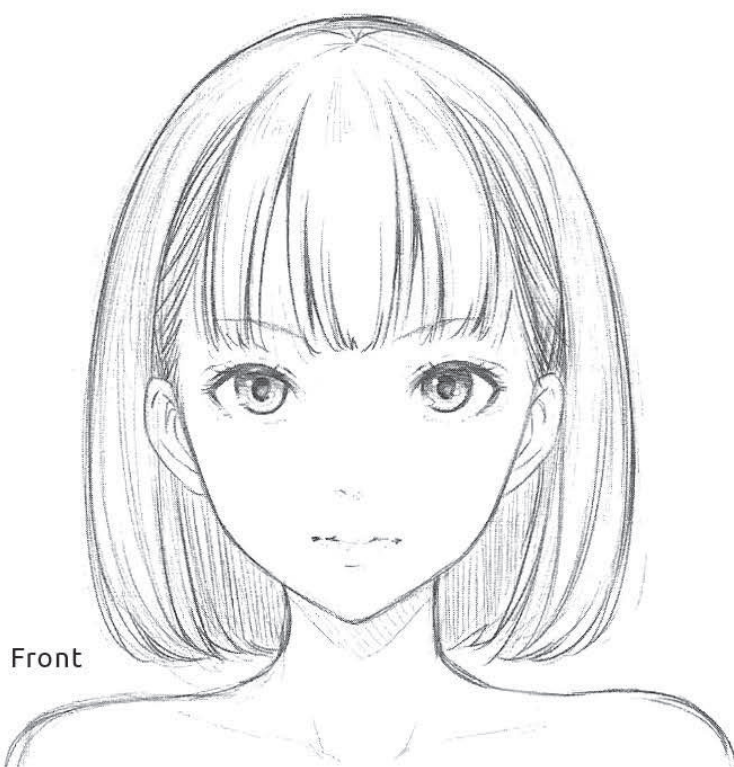


Child/Little Sister Character

Character Design Tips

Draw the Hairstyle at 4 Different Angles

When drawing the same character over and over again, you will often have to draw them from different angles. Normally you'd just do three different angles consisting of the front, side, and back. However, for a character's hair you'd want front, side, 45°, as well as back, for a total of four angles.



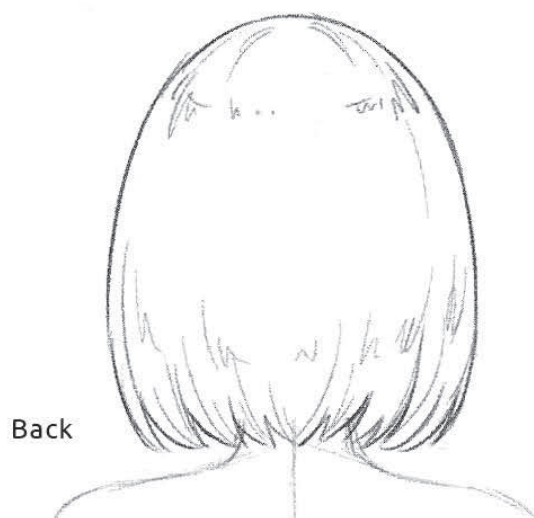
Front



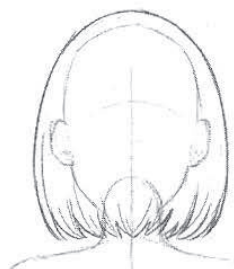
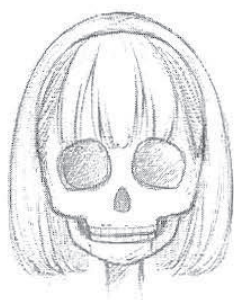
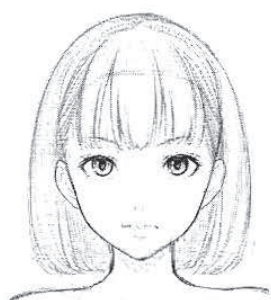
45°



Side



Back



Make sure that the parting of the hair, flow, and distance to the skull (volume) all remain the same.



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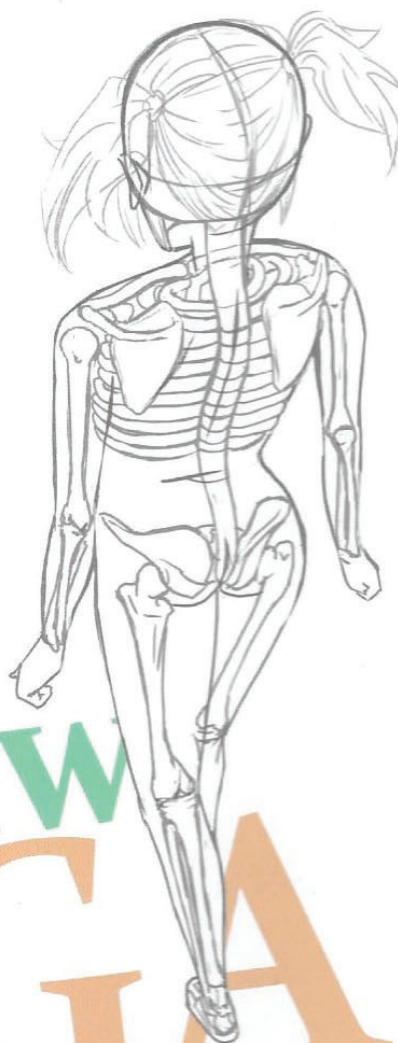
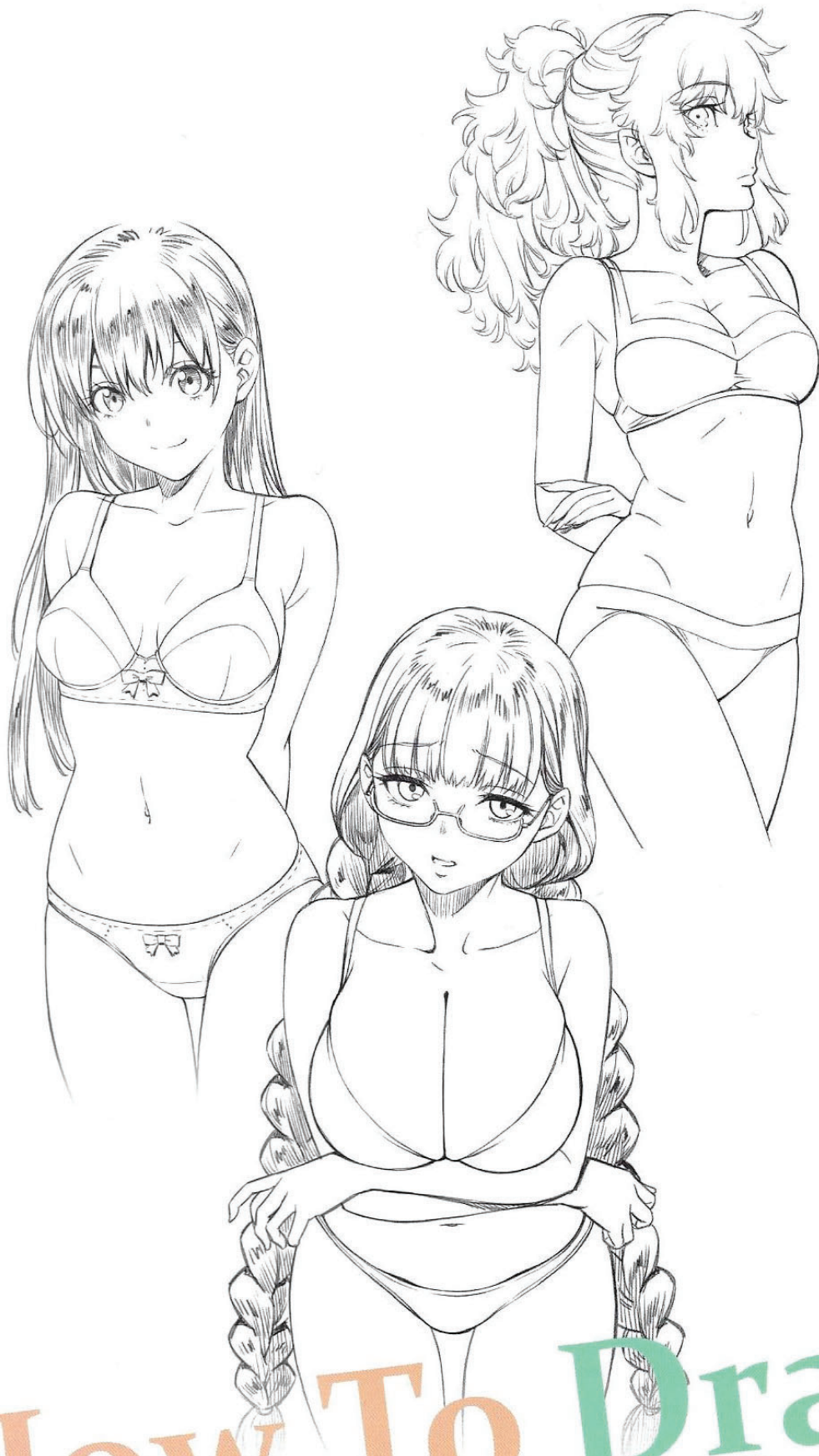


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